



DISTRICT 75: MIDDLE SCHOOL UNITS OF STUDY



WORDS FOR WHAT I'M FEELING:
SPEAKING FROM THE HEART
THROUGH POETRY

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.

This ***District 75 Units of Study for Grades K-12*** were produced under the auspices of Superintendent Bonnie Brown, Deputy Superintendent Gary Hecht, and Director of Curriculum and Assessment Lorraine Boyhan. Literacy Instructional Specialists who spearheaded this endeavor were Donna Dimino, Ana Gomez, Carmen Amador and Raizel Blau.

We would like to honor the primary authors at each level:

Elementary School –*Catherine Mullaney, Leah Vasquez*

Middle School –*Noveria Gillison, Kristine Gonzalez, Shelley Levy*

High School –*Amy Kriveloff, Aubry Threlkeld*

All District Based Literacy Coaches supported the development of the K-12 Units of Study - Susan Abrahams, Jodi Ader, Helene Bradley, Rivky Broyde, Noveria Gillison, Kristine Gonzalez, Arlene Harris, Pearl Holford, Amy Kriveloff, Donna Laraia, Shelley Levy, Arlene Ludwig, Catherine Mullaney, Aubry Threlkeld, Leah Vasquez and Marta Villarroel.

Special thanks as well to the administration and staff at Public School 372K, The Children's School, who worked to create the original K-5 Literacy Units during the 2004-2005 school year.

Table of Contents

<u>TOPICS</u>	<u>PAGES</u>
INTRODUCTION PURPOSE OF THE UNIT	4
ELA STANDARDS NYS ELA CORE CURRICULUM	5
A SCHOOL WIDE CELEBRATION OF POETRY	6-9
APRIL IS POETRY MONTH	10-12
POETRY ECHOES	13-16
TEACHER'S ROLE IN POETRY STUDY STUDENT'S ROLE IN POETRY STUDY PLAN OF STUDY	17
POETRY STUDY STRUCTURES STRATEGIES	18-19
AREAS OF CONCENTRATION	20-23
LOOKING AT THE APPEARANCE OF A POEM ON THE PAGE	24-25
CURRICULUM MAP WEEK ONE: WHAT IS POETRY? WEEK TWO: HOW DO POETS USE LANGUAGE TO EXPRESS THEMSELVES? WEEK THREE: HOW DO WE CONNECT TO POETRY THROUGH ART? WEEK FOUR: HOW DOES POETRY BUILD COMMUNITY?	26-29
LESSONS	30-35
DICTIONARY AND THESAURUS USE	36
RESOURCES	37

INTRODUCTION TO THE UNIT OF STUDY: POETRY

Poetry is music, the tempos and tones of life, the beat of language enacted. It is the human voice singing its joys and grief. It is movement. It is voice and dance.

Poetry is language, its deepest structures, grammar, syntax, etymologies, the origins of thought. It is metaphor, and the rhythms of persuasion. It is precision and concision.

Poetry is pictures painted with words...

Poetry is the universal voice, the human spirit calling across boundaries of time, geography, culture, age, race, gender, experience. Through it we learn about each other and about ourselves.

We read and write poems and discover that we are not alone.¹

Young people are natural poets. One can hear their use of colorful language, (using similes and metaphors) when they speak. The teaching of poetry provides structure for the creative use of expressive language. Through reading, listening, writing and speaking poetry, students learn to harness the power of words to create their own music, language, pictures and voice.

Purpose of the Unit

This unit will immerse students in the study of poetry, through reading, listening, discussion, writing and speaking. Students will be introduced to classic poems and poets. They will learn about poetic genres, poetic forms, and poetic devices. They will explore the use of words and how use dictionaries, thesauruses, and rhyming dictionaries as tools to help shape their understanding and the creation of their own poetry.

¹ Betty Lies, excerpt from “How and Why They Teach”, found online at “Fooling With Words with Bill Moyers: Teaching Strategies”, <http://www.pbs.org/wnet/foolingwithwords/ts/html>. See **Resources Section** for complete text of teachers’ statements.

NEW YORK STATE ELA LEARNING STANDARDS

Learning Standard

A learning standard is an established level or degree of quantity, value, or quality. New York State learning standards are defined as the knowledge, skills, and understandings that individuals can, and do, habitually demonstrate over time—as a consequence of instruction and experience.

New York State English Language Arts Learning Standards

Standard 1: Students will read, write, listen, and speak for **information and understanding**

As listeners and readers, students will collect data, facts, and ideas, discover relationships, concepts, and generalizations; and use knowledge generated from oral, written, and electronically produced texts. As speakers and writers, they will use oral and written language to acquire, interpret, apply, and transmit information.

Standard 2: Students will read, write, listen, and speak for **literary response and expression**

Students will read and listen to oral, written and electronically produced texts and performances, relate texts and performances to their own lives, and develop an understanding of the diverse social, historical, and cultural dimensions the texts and performances represent. As speakers and writers, students will use oral and written language for self-expression and artistic creation.

Standard 3: Students will read, write, listen, and speak for **critical analysis and evaluation**

As listeners and readers, students will analyze experiences, ideas, information, and issues presented by others using a variety of established criteria. As speakers and writers, they will present, in oral and written language and from a variety of perspectives, their opinions and judgments on experiences, ideas, information and issues.

Standard 4: Students will read, write, listen, and speak for **social interaction**

Students will use oral and written language for effective social communication with a wide variety of people. As readers and listeners, they will use the social communications of others to enrich their understanding of people and their views.

English Language Arts Core Curriculum—Grades 6-8

See Resources Section; also found at <http://www.emsc.nysed.gov>

A SCHOOL WIDE CELEBRATION OF POETRY

Here are some suggestions for creating a school wide celebration of poetry during National Poetry Month this April. Involving students, staff and families together in this celebration of poetry creates a close-knit environment. This type of environment supports the development of a literate and respectful community of learners.

A SELECTION OF SCHOOL-WIDE ACTIVITIES

Parents as Poetry Partners on Poem in Your Pocket Day, April 17th:

In The Reading Environment, Aidan Chambers writes, "One of the most obvious but most notable aspects of reading aloud is its socially binding effect. Those who read together feel they belong together as a community, for nothing unites more than the sharing of their imaginary experiences; and they feel together physically, for reading aloud is essentially a domestic, a family-sized activity."

One of the most important things schools can do is to invite families to become part of the school community by visiting their child's classroom to share the poems in their pockets and to take part in other poetry readings or celebrations. Schools can invite families to come with favorite poems of their own for a special read aloud time together on April 17th, 2008. Teachers can display baskets of poetry books in their classrooms and encourage families and children to continue reading poems together.

Give a Poem-Take a Poem:

Encourage a school-wide poetry exchange by creating an interactive poetry wall. Children, staff and families can post some of their favorite poems. These poems may be by "published" poets or by student poets. If someone sees a poem they love, s/he can take the poem and replace it with a favorite of their own.

Poetry in Everyday Places:

Post appropriately selected poetry all around the school. For example, sports poems may be posted in the gym; poems about water near the water fountain; poems about steps may be posted in the stairwell, etc.

Poetry Portraits:

Classes may display photos of children in the class accompanied by poems that classmates have written about each other. This might include photos and poems

about custodial workers, office workers, lunchroom staff, administrative staff and teachers, including the entire school community.

Public Poems:

Poems can be read over the loudspeaker each morning. These can be favorite poems that children have read or poems they have written that they would like to share. Everyone in the school can be involved in this. The crossing guard could read a favorite poem; a parent may be invited to read a poem; the principal might read an all-time favorite.

Poetry Partners:

Many schools have inter-age reading partners, with fourth graders, for example, reading regularly with their first grade partners. During the month of April, those meetings could be focused on poetry, with partners sharing favorite poems and perhaps writing poetry together.

Oral Traditions:

Have students interview elders for the poems that they carry in their minds. Have students write or record this poem to identify an oral history. This inter-generational project can connect students with their family roots and culture as well as with other cultures.

Poetry Publications:

Schools might consider bringing together all of the student poetry published in the month of April in a school-wide poetry anthology distributed prior to the end of the school year.

Book-of-the-Month: Some schools add to a sense of community by choosing one book a month that the whole school reads. In April, schools may want to consider choosing a single book of poetry, either an anthology or the work of one poet, to get to know well.

Poetry Readings: Poetry readings need not be confined to the loudspeaker, or to a single day. Schools may want to invite students, teachers and other staff to recite a favorite poem during morning line-up or at other times during the day.

Poetry Studies: Teachers may want to focus their reading and writing workshops during the month of April on a study of poetry. Some suggestions for lessons supporting such a study may be found in documents attached.

Poetry Gallery/Publications: Each school might collect and exhibit copies of student work, posting poetry on bulletin boards as well as displaying class poetry anthologies, magazines or school literary/art magazines in the lobby, the library, or in other prominent spots around the school.

Poetry Web Pages: Schools can place student's and staff's favorite poems on their school Web sites. Individuals can submit their favorite poems for publication, or classes can decide on their favorite poem to be featured on the home page of the web site.

Poetry Slam: Schools can sponsor poetry slams that highlight best poems written by students across content areas. Events do not have to be school-specific but can be done on a larger scale, including other schools.

SUGGESTED POETRY ACTIVITIES ACROSS CURRICULA

In the Arts

- **The Art of Poetry:** Students examine works of art (sculpture, paintings and photographs) and find or create poems that express similar emotions or themes.
- **Draw a Poem:** The teacher distributes lines of poetry from descriptive/metaphorical poems. Working in groups or teams, several students will get just one line of a poem. Once all the lines have been distributed, the students draw the image they visualize in their line of poetry. Students might then combine elements of one image with another, thus creating a new image. The whole class can then interpret the pictures and match them to the lines of the poem or to the poem itself.
- **Photo Poems:** Students create a poem from a photograph of themselves or a person or place that is meaningful to their lives.
- **The Music of Poetry:** Students listen to instrumental music (classical, jazz, contemporary, new age, etc.) and select poems that evoke similar emotional responses.
- **Poetry in Film:** Students watch film clips (without sound) and attach poems that reveal connecting themes and feelings.

- **Choreopoems:** Students create a poem or listen to a poem and create a movement/dance to accompany the poem.

In Social Studies Class

- **History in Poetry:** English and social studies teachers collaborate and prepare lessons that link poetry to both history and current events and encourage students to do the same.
- **Poetry Across America:** Teams of students “travel” with a poet in their writings across America from east to west, north to south, visiting states that will lead to their destinations. As they progress along their journeys, they will complete a variety of activities designed to promote a true understanding of the poet, his/her contemporaries, work and environment, and the social issues of the day. During the course of each team’s journey, all student teams will have an opportunity to present a project to the class. This project will be multidisciplinary and multi-sensory and demonstrate the team’s adventure across America.
- **Writing Poems:** Students can write poems about historical figures or themes from their unit of study. For example, a student may choose to write a poem about the experience of Sojourner Truth, using her voice.

In English/Language Arts Classes

- **Formula Poems:** Students write original poetry following the prescribed format of the sonnet, haiku, tanka, concrete, cinquain,,odes, etc.
- **Poetry Celebration Day:** Students, teachers and family members read an original poem or a favorite poem to a group of teachers and family members set in a library, café or poetry slam setting.
- **Teachers’ Resource:** Teachers use Kenneth Koch’s *Wishes, Lies and Dreams* as a resource and guide to encourage students to write original poetry both individually and collaboratively.

APRIL IS POETRY MONTH

30 Ways to Celebrate

[Read a book of poetry](#)

"Poetry is a response to the daily necessity of getting the world right."

[Memorize a poem](#)

"Getting a poem or prose passage truly 'by heart' implies getting it by mind and memory and understanding and delight."

[Revisit a poem](#)

"America is a country of second acts, so today, why not brush the dust of these classics and give them a fresh read?"

[Put poetry in an unexpected place](#)

"Books should be brought to the doorstep like electricity, or like milk in England: they should be considered utilities."

[Bring a poem to your place of worship](#)

"We define poetry as the unofficial view of being, and bringing the art of language in contact with your spiritual practices can deepen both."

[Attend a poetry reading](#)

"Readings have been occurring for decades around the world in universities, bookstores, cafes, corner pubs, and coffeehouses."

[Play Exquisite Corpse](#)

"Each participant is unaware of what the others have written, thus

[Take a poem out to lunch](#)

"Adding a poem to lunch puts some poetry in your day and gives you something great to read while you eat."

[Put a poem on the pavement](#)

"Go one step beyond hopscotch squares and write a poem in chalk on your sidewalk."

[Recite a poem to family and friends](#)

"You can use holidays or birthdays as an opportunity to celebrate with a poem that is dear to you, or one that reminds you of the season."

[Organize a poetry reading](#)

"When looking for a venue, consider your local library, coffee shop, bookstore, art gallery, bar or performance space."

[Promote public support for poetry](#)

"Every year, Congress decides how much money will be given to the National Endowment for the Arts to be distributed all across America."

[Start a poetry reading group](#)

"Select books that would engage discussion and not intimidate the reader new to poetry."

[Read some literary criticism](#)

"Reading reviews can also be a helpful exercise and lend direction to your future reading."

producing a surprising--sometimes absurd--yet often beautiful poem."

[Read a poem at an open mic](#)

"It's a great way to meet other writers in your area and find out about your local writing community."

[Support literary organizations](#)

"Many national and local literary organizations offer programs that reach out to the general public to broaden the recognition of poets and their work."

[Google a poem](#)

"Many people carry single lines of verse with them, sometimes for years, and are eager to remember the rest of that particular poem."

[Hear a Poem](#)

"Often, hearing an author read their own work can clarify questions surrounding their work's tone."

[Young People's Poetry Week](#)

"You'll find party ideas, poem starters, crossword puzzles, award certificates, lists of poetry books for kids, and more."

[Subscribe to a literary magazine](#)

"Full of surprising and challenging poetry, short fiction, interviews, and reviews, literary journals are at the forefront of contemporary poetry."

[Put a poem in a letter](#)

"It's always a treat to get a letter, but

your future reading."

[Buy a book of poems for your library](#)

"Many libraries have undergone or are facing severe cuts in funding. These cuts are often made manifest on library shelves."

[Start a commonplace book](#)

"Since the Renaissance, devoted readers have been copying their favorite poems and quotations into notebooks to form their own personal anthologies called commonplace books."

[Start a notebook on Poets.org](#)

"Poets.org lets users build their own personal portable online commonplace book out of the materials on our site."

[Add verse to your email signature](#)

"Many email programs allow you to create personalized signatures that are automatically added to the end of every email you send."

[Ask the Post Office for more poet stamps](#)

"To be eligible, suggested poets must have been deceased for at least ten years and must be American or of American descent."

[Sign up for a poetry class or workshop](#)

"Colleges and arts centers often make individual courses in literature and writing available to the general

finding a poem in the envelope makes the experience extra special."

[April is the cruelest month](#)

"To mark tax day, the Academy distributed thousands of free copies of *The Waste Land* at selected post offices across the country."

<http://www.poets.org/page.php/prmID/94>

public."

[Subscribe to our free newsletter](#)

"Short and to the point, the Poets.org Update, our electronic newsletter, will keep you informed on Academy news and events."

[Celebrate Poem in Your Pocket Day](#)

"New Yorkers are encouraged to carry a poem in their pocket and share it with friends, family, coworkers and classmates."

POETRY ECHOES

About the District 75 *Poetry Echoes* Project with LearningTimes

Background:

Poetry Echoes showcases the writing and performance of poetry by District 75 students. Through its presence on the web and widespread promotion of the site during National Poetry Month and beyond, the project offers an authentic audience for original work, and 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 LearningTimes. The site is located at: <http://www.district75.net/poetry>. Visitors to the site will hear the poems right on the web page from their computer. It is also the intent that the *Poetry Echoes* project will be listed in Apple's iTunes site, allowing each new poem posted to be easily downloaded to anyone's iPod or portable audio device for listening from anywhere. The listing of the *Poetry Echoes* project on iTunes will hopefully lead to even wider spread visibility for student work, and a greater reason for learners to focus on the quality of their poems and on the performance (recording) of their pieces: the world is listening.

A group of literacy coaches will preview the recorded poems as they are submitted, to ensure their appropriateness and audibility, and the works will then be posted by LearningTimes to the site. Once published online, anyone visiting the site can hear 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 of poems (to be determined by the coaches), 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)? Is there a different style of poetry each week?

Can we get each class to 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, and then write and record new poems that respond to what they 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 get 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 and 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, or extra credit, or simply offered as an option for students. If this option is chosen, the teacher should probably 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 is 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 or include several in a single email. Please identify your school when you email 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 can be 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.

Poetry Echoes

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 rerecord, you will be told how to do that.) That's it!

After you record your poem, we encourage you to email 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.

NOTE: 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 email them to poetry@learningtimes.net. One free tool for recording audio on your computer is called Audacity, and it can be found at: <http://audacity.sourceforge.net>

THE TEACHER'S ROLE IN POETRY

- Teach essential concepts to broaden understanding and appreciation.
- Read poetry aloud to students before, during and after the mini-lesson.
- Provide selected print, audio and visual formats of poetry for student use and in support of lesson.
- Allow ample time for students to read and discuss poems.
- Allow ample time for students to write poetry to demonstrate understanding of lesson by application.
- Use open-ended questions to guide discussion and responses.
- Engage students so that study of the unit is joyful and productive.
- Select partners or small groupings of students to work together.

THE STUDENTS' ROLE IN POETRY

- To actively participate in study of poetry.
- To learn the meanings words and terms associated with poetry.
- To listen, read, discuss and write poetry.
- To work together with classmates to develop a celebration of the unit.

PLAN OF STUDY FOR POETRY UNIT

- Students will actively listen to, read, discuss and write about poetry.
- Students will revisit literary devices and poetic conventions so that they can identify them in their readings and use them in writing their poems.
- Students will examine how the use of language differentiates poetry from prose.
- Students will examine poetry in relationship to music (beat & rhythm), lyrics, and art.
- Students will celebrate their work by publishing, performing or otherwise presenting their work.

POETRY STUDY STRUCTURES

Structure for:

Scheduling

- Poetry reading will take up a portion of the class time. Students will also engage in:
 - Independent reading.
 - Discussion with partner/s.
 - Writing using a variety of poems forms.

Listening

- Audio and visual recordings of poetry readings/performances.
- Music for inspiration and demonstration of rhythm.
- Read alouds by teacher and students.

Reading - Classroom Library

- Packets of poems for each partnership or club.
- A wide variety of poets, styles, and length.
- Poetry books to read independently.
- Some novels in verse for extension into independent reading. (See Resources: Novels in Verse).

Talking:

- Students need at least one other student to talk with throughout the unit.
- If book club groupings are going well, student can stay in club groups.
- If more supports and accountability for talk is needed, students could move into partnerships.
- If you are teaching poetry writing at the same time, the reading groups may also be writing response groups or writing partnerships.

Writing

- Make available dictionaries, rhyming dictionaries and thesauruses to support reading and writing.
- Teacher introduces a wide variety of poets, poem styles, and lengths to mentor/model poetry writing.
- Students compose, critique, edit and refine their poems.
- Students use poetic and literary devices in their poems.

POETRY STUDY STRATEGIES

Strategies For:

Comprehension

- When reading out loud the reader is careful to pause for punctuation and stanza breaks.
- Read a poem out loud to get a feel for the flow.
- Break the poem into sections to read and reread.
- Readers think about the title as they read.
- Readers pay close attention to the last line of the poem.

Inferences

- Readers notice when a poem tells a story.
- Readers notice when the poem introduces a character or characters.
- Readers notice when a poem takes place in a specific setting.
- Readers go beyond the text to say more about the ideas in the poem.
- Readers notice images in poems and visualize or use their imaginations to picture the images clearly.

Interpretations

- Readers notice when a poem offers ideas about an issue in the world.
- Readers look for symbols in poems as a way to find deeper meaning in the text.
- Readers think across texts that have similar themes or issues.
- Readers stretch discussions about a single poem for deeper understanding

Performing Poetry

- When readers read a poem out loud, they use line breaks, sentences, punctuation, and stanza breaks as cues for when to pause in their reading.
- Readers use the meaning of the text to correct themselves and put pauses in places that make it easy for a listener to understand what's happening in the poem.
- Readers emphasize certain words when they read out loud.
- Readers understand that they can use their voice to show the emotion or mood of the poem.
- When performing a poem, readers try to read at a pace that's appropriate to the poem.

Areas of Concentration

1. **Poetry:** Poetry is literature written by a poet in meter or verse expressing various emotions which through a variety of techniques including metaphors, similes and onomatopoeia. The emphasis on the aesthetics of language and the use of techniques such as repetition, meter and rhyme are what are commonly used to distinguish poetry from prose. Poems often make heavy use of imagery and word association to quickly convey emotions.

2. **Choosing Words:** Good poetry uses words economically. Poems use the least number of words to communicate with the readers so the words need to be precise and powerful. Poets use dictionaries and thesauruses to find a variety of words that have similar meanings, opposite meanings and words that rhyme.

3. **Imagery:** Imagery is any literary reference to the five senses (sight, touch, smell, hearing, and taste). Essentially, imagery uses words that create a mental picture. These images can be created by using literary elements, such as similes, metaphors, personification, and onomatopoeia. Found at:
en.wikipedia.org/wiki/Imagery

4. **Imagination:** The term imagination comes from the Latin verb *imaginari* meaning "to [picture](#) oneself." This root definition of the term emphasizes the imagination as a private sphere. As a medium, imagination is a world where thought and images are nested in the mind to "form a mental concept of what is not actually present to the senses." Found at:
<http://csmt.uchicago.edu/glossary2004/imagination.htm>

5. **Metaphor:** A figure of speech in which one thing is spoken of as though it was something else. (E.g., Life is a broken-winged bird.)
www4.alief.isd.tenet.edu/thausman/literary_terms.htm

A figure of speech that compares two unlike things, usually **without** using the words "like" or "as". "All the world's a stage" is an obvious metaphor. There are other, less obvious metaphors, such as when we think about our planet as a mother.
encyclozine.com/Arts/Literature/About/

6. **Point of View:** Answers the question "Who is telling this story".

- First person point of view (pov) is a story told in the “I” form; Seen through the eyes of one person, typically the protagonist. Pronouns used are "I" or "me" (versus "he" or "she.")
- Second person (pov) describes the main character as “you”, as if a person is talking to him or herself in the mirror; when one person tells us the story of another person. This "narrator" can be reliable, or unreliable--truthful with the reader, or a trickster.
- Third person (pov) uses “he”, “she”, and “they”; the speaker is not part of the story, but tells about the other characters.

Example:

*His story is old,
His heart is young,
He the strong, noble one*

Third person (pov) has three styles:

- a. External observer – sees what any observer would see.
- b. View from behind one character’s eyes, including their thoughts and emotions.
- c. Omniscient narrator views from behind the eyes of all characters. Omniscient is "godlike." Where story events are not filtered through the perspective or the eyes of any character.

7. **Rhyme:** A repetition of identical or similar sounds in two or more different words and is most often used in [poetry](#). The word "rhyme" may also refer to a short poem, such as a rhyming [couplet](#) or other brief rhyming poem such as [nursery rhymes](#).

Rhymes can also be used in puzzle games. A clue could be given (e.g. plump feline) and one must find a rhyming answer to it (in this case, fat cat). Found at: http://en.wikipedia.org/wiki/Rhyme#Types_of_rhyme

8. **Rhythm:** Recurring stress pattern in poetry (see [metre](#)) or prose.

In traditional poetry stress patterns are usually predetermined or ‘fixed’. For example, the English [sonnet](#) is normally composed of 14 lines of [iambic pentameter](#), although variations do occur. In poetry that is more open, rhythm may be more difficult to count or determine but must always exist. The rhythm of a

poem written in 'open' form is known as its cadence; it will often mimic human speech, although it will be more emotive than general speech.

9. **Simile:** A simile is a comparison of two nouns (persons, places or things) that are unlike, using "like" or "as." Other examples are: busy as a bee, clear as a bell, cold as ice, cute as a button, dry as a bone, dead as a doornail, dumb as a post, easy as pie, fast as greased lightning, fine as a fox, fit as a fiddle, free as a bird, happy as a clam, high as a kite, larger than life, light as a feather, mad as hell, plain as day, proud as a peacock, as loyal as a dog, quick as a wink, quiet as a mouse, right as rain, sharp as a tack, sick as a dog, smooth as silk, snug as a bug in a rug, solid as a rock, sure as eggs, tough as nails, white as snow, working like a dog, hot as the sun, running like the wind, swim like a fish, bark like a dog, sleep like a log. Found at <http://en.wikipedia.org/wiki/Simile>

10. **Sonnet:** The English (Shakespearean) sonnet, on the other hand, is so different from the Italian (though it grew from that form) as to permit of a separate classification. Instead of the octave and sestet divisions, this sonnet characteristically embodies four divisions: three quatrains (each with a rhyme-scheme of its own) and a rhymed couplet. Thus the typical rhyme-scheme for the English sonnet is

abab cdcd efef gg.

The couplet at the end is usually a commentary on the foregoing.

Excerpts from: The Sonnet. Found at

<http://www.writing.upenn.edu/~afilreis/88/sonnet.html>

11. **Stanza:** A stanza consists of two or more lines of poetry that together form one of the divisions of a poem. The stanzas of a poem are usually of the same length and follow the same pattern of meter and rhyme and are used like paragraphs in a story. Some different types of stanzas are as follows:

- Couplets - Stanzas of only two lines, which usually rhyme.
- Tercets - Stanzas of three lines. The three lines may or may not have the same end rhyme. If all three lines rhyme, this type of tercet is called a triplet.
- Quatrains - Stanzas of four lines which can be written in any rhyme scheme. Found at: <http://www.types-of-poetry.org.uk/86-stanza.htm>

12. **Tone:** Tone ordinarily refers to all the ways in which a voice may enrich or modify the meanings of spoken words. We are all familiar with the great variety of tones possible in speech. We may be put off by a note of condescension,

whining or aggressiveness. We can be comforted by tones that are sympathetic or soothing.

The voices of poetry, however, must aim to produce in print all those effects that a speaker, face-to-face with his audience, creates by tone, gesture, and stance. Tone in poetry comprises the attitudes of the poet toward his subject and toward his audience, as they can be inferred from the poem. These attitudes need not always be separately distinguishable in a poem, but the sensitive reader is ready to respond to them as they present themselves. What clues will the reader have to these attitudes? Tone shows itself most often in diction, but also appears in images, cadences, rhythms, or any other events in the poem.

The students will better understand this if examples are given to them as a sentence or paragraph is written or spoken. By using two or three different tones for each selected statement, the students will grasp the idea that the tone actually determines the meaning or the sense of the material at hand. The students will then learn that when they read or write poetry, they should be aware of and use the tone they desire, in order that their reader will grasp the attitude and meaning intended.

13. ***Voice:*** Voice is the personal expression of an individual, that when expressed with tone allows the reader to imagine and visualize the individual's emotions, facial expressions, mannerisms and verbal expression.

LOOKING AT THE APPEARANCE OF A POEM ON THE PAGE

- 1. Length of poem/font size and style** – How does the length of the poem and the size and style of the font connects to the ideas, images or stories in the text?
- 2. Shape** – Sometimes poems have a shape to them that in some way matches either an idea or an image that they are conveying. “Concrete poems” literally takes the shape of their subjects; other poems take on a metaphorical shape by moving down the page in ways that suggest a kind of movement, a form in nature, or a physical structure.
- 3. White Space** – The blank spaces on the page sometimes support ideas or images in the poem. The page can be a metaphorical setting for the poem. If there is a lot of white space on the page, it might suggest a setting of emptiness or silence; if the words are crowded onto the page, the poem might suggest a setting of chaos or noise.
- 4. Line Break** – Create a visual and rhythmic pause; line breaks also place a slight emphasis on the last word in a line.
- 5. Stanza Break** – These are the chapters, section markers, or paragraph breaks of poems: they signal that some kind of change has taken place. Different kinds of changes to consider:
 - a. A shift in an idea
 - b. A new voice speaking
 - c. Time passing
 - d. A new image
- 6. Form/rhyme scheme** – Sometimes poets structure their writing in a formal way. As readers, we can think about how the form of the poem reinforces the meaning of the text. For example, in a sestina, certain words are repeated in a systematic way. We can pay attention to this and ask ourselves: “Why are these the words that are repeated? What do they have to do with the story, ideas, or images of this poem?”
- 7. Punctuation/Capitalization** – Some poets play with their usage of capital letters and punctuation. As readers, we can notice how the use of surprising conventions affects our understanding of the poem.

**CURRICULUM MAP
WEEK ONE: POETRY**

WEEK ONE: WHAT IS POETRY?	Readers use prior knowledge to define Poetry.	<i>Readers identify literary conventions of poetry.</i>	Readers learn that Poets use literary devices when writing poetry and examine the use of metaphor.	Readers learn that Poets use literary devices when writing poetry and examine the use of simile.	Readers listen to poetry being read aloud and understand the importance of sounds when literary devices such as onomatopoeia, alliteration, consonance and assonance are used.
	Writers write a definition of poetry and begin to draft a poem of their own.	Writers use conventions of poetry in their poems.	Writers use metaphor in their poetry.	Writers use similes in their poems.	Writers use literary elements such as onomatopoeia, alliteration, consonance and assonance in their poems.

The goals of the first week of this unit include:

- **Identifying conventions of poetry**
- **Identifying literary devices**
- **Writing poems using literary devices**

**CURRICULUM MAP
WEEK TWO: POETRY**

WEEK TWO: HOW DO POETS USE LANGUAGE TO EXPRESS THEMSELVES?	Readers use words that are similar, opposite or that rhyme.	Readers learn about different types of poems such as limericks.	Readers learn that slant poems use words that do not have perfect rhyme.	Readers learn how to add power to a poem by reading it aloud.	Readers read aloud the poems they composed during the week, while their classmates identify the literary devices they used.
	Writers stretch their vocabulary by using dictionaries and thesauruses as word banks.	Writers use the limerick form to write poems	<i>Writers use poetic devices to write poems using slant rhyme.</i>	Writers add music to their slant rhymes to emphasize rhythm of their poetry.	Writers use literary devices in their poems to make them sound interesting.

The goals of the second week of this unit include:

- **Using dictionaries and thesauruses as word banks**
- **Learning about different types of poems**
- **Writing poems with and without rhyme**

**CURRICULUM MAP
WEEK THREE: POETRY**

WEEK THREE: HOW DO WE CONNECT TO POETRY THROUGH ART?	Readers identify characteristics of Haiku. Chart: characteristics and model of a good haiku to display in the classroom.	Readers examine comic books/strips for poetic devices: onomatopoeia, personification, accents, voice, mood, theme, white space, and capitalization. Note to teacher: Be selective. Be certain comics chosen have these literary devices.	<i>Readers use post-its to jot down what they notice about the ode form of poetry.</i>	Readers look through their poetry and choose a favorite piece of their own to share on a "Poet Tree". Note: Readers think about Why this piece is important/favorite? What is the poem's special meaning/message? If it had a sound, what would it sound like? What is its language/visual representation?	Readers display two/three of their finished pieces and their visuals for a gallery walk.
	Writers compose haiku based on current events and then illustrate.	Writers use poetic devices to create their own comic book/strip.	Writers write an ODE in praise of an object and illustrate.	Writers move from the Poetry Notebook or portfolio to drafting outside of the notebook and choose a visual to represent their pieces as well as edit and 'perfect' their pieces in order to add it to the classroom "Poet Tree".	Writers use post-its to comment or ask questions about selected pieces.

The goals of the third week of this unit include:

- **Identifying and composing Haiku**
- **Using poetic devices to create comic strips**
- **Sharing their own poetry**

**CURRICULUM MAP
WEEK FOUR: POETRY**

WEEK FOUR: HOW DOES POETRY BUILD COMMUNITY?	Readers learn about two-voice poems.	Readers refine the contrasting and similar elements of their two-voice poem using perfect and/or slant rhyme.	Readers collaborate by reading each other's poems to check for spelling errors.	Readers practice reading their poems aloud, adding music for emphasis.	Readers look at or listen to recordings of their poetry reading performance for self-evaluation.
	Writers use dialogue and compare and contrast to create two voice poems.	Writers create a meaningful conversation using two-voice poems.	<i>Writers edit and revise their poems in preparation for performance and/or publication.</i>	Writers check their poems for completeness and flow.	Writers print their poems for display and/or submit copies for publication.

The goals of the fourth week of this unit include:

- **Learning and creating meaningful dialogue using two-voice poems**
- **Editing poems and preparing for publication**
- **Self-evaluating for presentation**

Unit of Study: Poetry

Date: _____

Mini Lesson: Readers identify literary conventions of poetry

Intention: To have students independently identify conventions of poetry.

Connection:

“Yesterday, we brainstormed and made a chart about all the things we know about poems and poetry. We looked at and read some poems and some of us noticed some new things that were not included in yesterday’s chart. Today we will be looking at several types of poetry. We will observe and name some poetic conventions and devices that look new to us.” (Have a handout with all new poetry language/vocabulary students should learn along with definitions.)

Teaching: Point out conventions used in a shared piece of poetry.

Active Engagement: Have students point out some conventions in a shared piece of poetry.

Link: “I will be handing out different types of poetry to each of you. I will also be giving you a vocabulary list with new poetic language and definitions. As you observe each poem, write down your observations of new elements.” “Please read the poems at your table with your partner(s). Looking at your vocabulary list, match any new characteristics/conventions you notice in your poem. Then discuss with your partner, what you think might be the name of this convention. What does it look like? Why do you think poets use it?”

Share:

“Now we will share our observations with the class and demonstrate what we learned about the way poetry looks like and sounds like.”
Have students share out the conventions that they discussed. “So readers, always remember that good poets use these devices. So we have to remember these and always keep them in mind when we read as well as write poems.”

Lesson Developed by D75 Literacy Coaches May be copied for single classroom use. ©2003 by Lucy Calkins and Beth Neville, from *Resources for Primary Writing, Units of Study for Primary Writing: A Yearlong Curriculum*, Lucy Calkins, Heinemann: Portsmouth, NH

Unit of Study: Poetry

Date: _____

Mini Lesson: Reader use Post-Its as a Note-Taking Tool When Responding To Poetry.

Intention: To have students record their responses to poetry.

Connection: “Readers, taking notes is important because it helps us see what we are thinking while we read. You’ll remember that in the writing workshop we talked about ways readers respond to text and then we read and wrote responses to the books we were reading. Today, we are going to take notes and write down observations as we read a poem called an Ode.”

Teaching: Introduce ***Ode To My Friend*** by Elizabeth Pinard (or any other Ode). “An Ode poem is a poem about a person, place or thing that the writer really likes. In an Ode, the writer tells about what is wonderful or unique about the object in an original way.”

“Today, I want to show you how to use Post-Its as a tool for taking notes while you’re reading Ode poetry. Now, let’s keep in mind that we will be writing down the poetic elements we see that make up an Ode but also we will be writing notes on what we think the poem is saying and our feelings about it.”

Write the task on a chart paper.

“It will be important to take good notes on our responses to the poetry we’re reading because it will help us have good discussions when we meet with our poetry partners or when we discuss the poems as a whole class.”

“Watch me as I read this poem and use my Post-Its to record what I’m thinking.” (Plan your STOPS in the read aloud) “As we read aloud, we write how we are responding to the text on a Post-It. We stick the Post-It on the page/line that we responded to. There is not much room on a Post-It, so we want to be concise. The point is to use Post-Its as a tool to remember important information and to remember how we responded while reading. We also mark, in the poem, where we had a response. This way, when we are engaged in our poetry discussions, we will use these notes and will refer to that part of the poem to show evidence about the elements we found as well as our feelings about the poem.”

“We may say, “Hmm, on the first line of this Ode, I noticed something about the title. In the title, the poet wrote the type of the poem it is but also the topic. So automatically I know what the poem is going to be about.”

“I am going to write down on my Post-It what the topic is. Something else I am noticing about this Ode poem is that every other sentence rhymes. We read, ‘The day I met you, I found a friend, and a friendship that, I pray will never end.’ “The words, *friend* and *end* rhyme. I am going to write down of my Post-It that I notice that ‘every other line rhymes’.”

“Another thing I notice is that the first four lines together make a stanza. I also notice that there is white space before the next stanza.” “I’m going to write these two things down on my Post-It. I will also write on my post-it, ‘I like the poets topic and style because he writes with feeling’ and I like authors that use emotion.” “Now, I’m noticing that there is white space between every stanza. I am going to write down on my post-it, ‘there is white space between every stanza.’” Also, I think the poet adds white space to create a sense of peace and to separate thoughts so I am writing this on my Post-It as well. This way, I can share these thoughts with my poetry partner later on.”

“Continue to model what we notice about Ode poetry, the meaning of the poem and how we feel about it. We may also say “On the sixth stanza the poet states that ‘although they sometimes did not agree, their friendship has not died’. This reminds me of my own best friend and how important it is to know that just because you disagree with someone, it does not mean you stop being friends.” “I’m going to write on my Post-It ‘it is important, in friendship as with all relationships, that we can disagree and still remain friends’.”

Active Engagement:

Have students practice using Post-Its to mark places where they are responding while they are reading poems. Students begin reading and taking notes on their Post-Its. Walk around and check that students are jotting down accurate notes on their Post-Its.

Link: “Readers, when you are reading your poems independently, continue to use Post-Its to mark important things that you notice *in* your poem and *about* your poem. Then, when you start discussions, you may use your Post-Its to discuss interesting things you notice in your reading. Off you go to meet with your poetry partner.”

Share: Students bring their poems and Post-Its and meet with their partners. Remind students to share with their partners what they have written and why they have chosen to write that particular note. Once again, ask several students who are using Post-Its in interesting ways to share their work during the share session.

Lesson Developed by D75 Literacy Coaches May be copied for single classroom use. ©2003 by Lucy Calkins and Beth Neville, from Resources for Primary Writing, Units of Study for Primary Writing: A Yearlong Curriculum, Lucy Calkins, Heinemann: Portsmouth, NH

Unit of Study: Poetry **Date:** _____

Title of Minilesson: Writers use poetic devices to write poems using slant rhyme.

Intention: To have students write poems using slant rhyme.

Connection: “Yesterday, we learned about literary devices (onomatopoeia, alliteration, consonance and assonance) that use the way words sound to make poems interesting and meaningful. Slant rhyme is a form of poetry that uses words that have no perfect rhyme.”

Teaching: There are many words that have no rhyme in the English language, for example orange, silver, purple, month, ninth, pint, wolf, opus, dangerous, marathon, discombobulate and others. Just because these words have no 'perfect rhyme' doesn't mean we can't rhyme with them. Using [slant rhyme](#), we can rhyme with these words anyway.”

Active Engagement: “I am going to show you examples of slant rhyme from the poetry of Emily Dickinson and some examples from rap lyrics. Together we will figure out the rhyme scheme.”

Link: “You will now read the examples of slant poetry passed out in class and then working with a partner, write two poems, one using perfect rhyme and the other using slant rhyme. Remember to look at the rhyme scheme for each of the poems. While slant poetry uses words that have no perfect rhyme, there is a link between the words just the same. Slant poems use assonance, alliteration, and consonance, and the number of syllables in a line to create a rhyme scheme.”

Share: Slant poems come to life when read aloud as the reader adds emphasis on certain syllables or words. Have students read their slant poems aloud.

Developed by D75 Literacy Coaches. May be copied for single classroom use. Lesson based on Lesson Plan for Slant Rhyme/ Hip Hop as Poetry found at: http://www.flocabulary.com/images/Lesson_Plan_for_Slant_Rhyme.pdf May be copied for single classroom use.Format ©2003 by Lucy Calkins and Beth Neville, from Resources for Primary Writing, Units of Study for Primary Writing: A Yearlong Curriculum, Lucy Calkins, Heinemann: Portsmouth, NH

Unit of Study: Poetry **Date:** _____

Mini Lesson: Writers edit and revise their poems in preparation for performance and/or publication.

Intention: To have students edit their own poetry before presenting it.

Connection: “Readers, editing your poetry, like editing any writing, is important. During the writing workshop, we learned to edit and revise to make our writing as perfect as possible. Today, we are going to learn to revise and edit our poems so that we can finish them and add them to our portfolios.”

Teaching: “Today, we are going to think about editing and revising our poetry so that we know how to make it look and sound poetic.”
“Let’s choose one type of poem to work on so that everyone is editing the same poetic elements.”

Active Engagement: “Let’s all look at the Ode-style poems we have written. One of the elements of an Ode is that we have a subject and that we tell what our subject is like. Let’s all take a moment and make certain that we each have a subject and that we tell what it is like.”
When you are done checking and making any corrections, show your partner that you have those things in place.”

“Now, we know that Odes also describes how your subject makes you feel and why. Let’s make certain we have added these in our own Odes and show our partners.”

“Now I want you to work on your own until you have checked your ode for all the elements we’ve learned about:

Have I:

explained why the subject is important to me?

joined some of the phrases into lines for my Ode?

taken away any lines that are too similar?

included details to make the reader see, feel, touch, smell my subject?

written a good opening line or sentence?

written a good closing line?

clearly expressed my feelings about my subject?

arranged the lines into the best sequence?

used white space appropriately? etc.

Assess students to make sure they understand how to revise and edit.

Link: “Writers, let’s choose some of our favorite poems to perfect so that we can add them to our portfolios.”

Using the charts we worked on when we were learning about poetic elements and devices, students practice revising and editing on their own. Walk around and help those who need help and make certain all students are on task.

“Writers, so now we know that before we publish, present or add poetry to our portfolio we revise and edit it. We do this by looking at the literary/poetic elements that apply to that kind of poetry and we make sure we have those elements in our own poems.”

Share: “After you are done with our revising and editing, show your poetry partner some of the things you changed in your favorite poems.”

Ask several students who are using the revision and editing process in appropriate ways to share their work with the class.

This form may be copied for single classroom use. 2003 by Lucy Calkins and Beth Neville, from Resources for Primary Writing, Units of Study for Primary Writing: A Yearlong Curriculum, Lucy Calkins, Heinemann: Portsmouth, NH. Lesson Developed by D75 Literacy Coaches. May be copied for single classroom use.

Using a Dictionary

Check the pronunciations of some words you know to become familiar with them. You can use the dictionary to hunt for synonyms of words. Although it's not as handy as a thesaurus, you will find plenty of related words by doing multiple lookups using the words in definitions.

For a print dictionary, read the introductory or front matter of the dictionary. You'll understand the various features and how they're set off using typefaces (bold, italic), numbering, lettering and punctuation.

Remember that the dictionary is not an unquestionable authority. It is written by trained professionals reporting on the real use of words and phrases by the general public.

Using a Thesaurus

A thesaurus helps you avoid repetition in your writing and helps you find a word for an idea you have in mind. You can use it to increase your vocabulary as the typical thesaurus has synonyms for more than 100,000 words. Use the thesaurus to avoid repeating words within a sentence and avoid beginning successive sentences or paragraphs with identical words.

A thesaurus groups words that are similar in meaning. Usually, you reach for a thesaurus when you have a word in mind and you are looking for a word that is like it (synonym) or one that means the opposite (antonym).

We turn to a thesaurus to find different, more expressive ways of speaking and writing, but we must turn to a dictionary to determine meaning. In order to make an informed selection from words clustered under a thesaurus concept, you should check the word in a dictionary and be sure to substitute the synonym in an example sentence to see if it sounds right and conveys the desired meaning.

An entry may also list antonyms, words that are in direct contrast with the entry word and synonym group. There may also be "contrasted words" that are almost opposite the entry word, but not quite. These words may be stronger or weaker in meaning and may not mean the exact opposite of the entry word. You can see that the help of a dictionary is important when you are looking up antonyms, too. Excerpts from: <http://thesaurus.reference.com/>

POETRY RESOURCES

Academic

Using Poetry in Teaching Reading to Special Education Students, by William Dillon. Found at
<http://www.yale.edu/ynhti/curriculum/units/1994/2/94.02.01.x.html>

Writing as People: Voice, Poetry and the Special Needs Student by E.B. Blake -full text ERIC document (ED420072) found at
http://www.eric.ed.gov/ERICWebPortal/custom/portlets/recordDetails/detailmini.jsp?_nfpb=true&_ERICExtSearch_SearchValue_0=ED420072&ERICExtSearch_SearchType_0=no&accno=ED420072

Lesson Plan Ideas

A Brief Guide to Slam Poetry. Found at
<http://www.poets.org/viewmedia.php/prmMID/5672>

Academy of American Poets. Found at: <http://www.poets.org>

April is Poetry Month; celebrate with the works of Shel Silverstein. A special classroom poetry kit to help readers of all ages read, understand, and love poetry. Found at: <http://www.shelsilverstein.com/PDF/classroom.pdf>

Buzz! Whiz! Bang! Using Comic Books to Teach Onomatopoeia. Found at
http://www.readwritethink.org/lessons/lesson_view.asp?id=867

Introducing metaphors through poetry. Lesson plan. Found at
http://edsitement.neh.gov/view_lesson_plan.asp?id=605

National Poetry Almanac. Found at: <http://www.poets.org/page.php/prmID/68>
Poetry Word Search. Lesson plan - found at:
<http://www.shelsilverstein.com/pdf/poetry.pdf>

Ode to My True Friend by Elizabeth Pinard. Found at
<http://www.netpoets.com/poems/friends/1531001.htm>

Painting Pictures With Poetry. Found at:
<http://www.learningtogive.org/lessons/unit26/lesson3.html>

The Poetry of Giving. found at <http://www.learningtogive.org/lessons/unit26/>

The Poets.org Listening Booth. Found at: <http://www.poets.org/audio.php>

Poem in your Pocket Day – NYCDOE found at
<http://text.nycenet.edu/Offices/TeachLearn/OfficeCurriculumProfessionalDevelopment/DepartmentofLiteracy/default.htm>

Critical Literacy: Point of view – lesson plan, found at:
http://www.readwritethink.org/lessons/lesson_view.asp?id=23

Point of View. Found at: <http://www.anitraweb.org/kalliope/pov.html>

Types of point of view found at:
<http://www.learner.org/interactives/literature/read/pov2.html>

What is Point of View (POV)? Found at:
<http://foremostpress.com/authors/articles/pov.html>

Rhyme Zone. Online rhyming dictionary and thesaurus. Found at:
<http://www.rhymezone.com/>

Shakespeare’s Sonnets. Links to 10 Shakespearian sonnets. Found at:
<http://www.writing.upenn.edu/~afilreis/88/sonnet.html>

Slant Rhymes in Poems and Hip Hop, found at:
<http://www.flocabulary.com/lessonplanslant.html>

The Sonnet. Concise history and description of sonnet forms.
<http://www.writing.upenn.edu/~afilreis/88/sonnet.html>

Sonnet Central. - International links to sonnet s, criticism, authors and audio of readings. <http://www.sparknotes.com/shakespeare/shakesonnets/section1.html>

Sounds of Language lesson on how the poetic conventions of rhythm, rhyme, refrain, alliteration and onomatopoeia create the sounds of poetry.

Found at: <http://www.learningtogive.org/lessons/unit26/lesson2.html>

Swimming Upstream; Middle school poems- companion guide to poetry-writing activities by Kristine O. George. Found at:
<http://www.teachervision.fen.com/poetry/printable/56002.html>

Two voice poetry –lesson plan found at:
http://www.readwritethink.org/lesson_images/lesson391/two-voice.pdf

Voice. Also includes three other lessons on **Spoken Poetry; the Written Poem; Poetry as Social Commentary.** Found at:
<http://www.poets.org/viewmedia.php/prmMID/17107>

What is poetry and where can you find it? Found at:
<http://www.learningtogive.org/lessons/unit26/lesson1.html>

Novels in Verse

Happy Poetry Month! A list of verse novels found at:
<http://susanwrites.livejournal.com/31126.html>

Have You Read Any Good Poems Lately? Novels in verse- explains the genre. Found at:
http://www.courses.unt.edu/efiga/HistoryAndEthnography/TrendsProjects/young/home_pagebecky_young.htm

Sonya Sone's List of Novels in verse. “Some of the themes in these stories sound pretty heavy, so I'd recommend that you hold off on reading them until you are twelve years old, too - except for *Love That Dog*, *Shakespeare Bats Cleanup*, *The Way a Door Closes*, and *Locomotion*, which are fine for younger kids. “ Found at:
<http://www.sonyasones.com/greatbooks.htm>

Novels in verse for teens. Dover Public Library. Found at:
<http://www.dover.lib.nh.us/teenpage/novelsverse.htm>

Novels in verse. Beaverton City Library found at:
<http://www.beavertonlibrary.org/teens/novelsinverse.html>

Novels in verse. Found at:

http://www.teenspoint.org/reading_matters/book_list.asp?sort=101&list=1468

Novels in Verse. Found at:

<http://www.carnegielibrary.org/teens/read/booklists/novelsinverse.html>

YA (young adult) novels in verse. <http://www.haworth.org/yaversenovels.html>

Verse Novels and Other Narrative Poetry for Teens. Found at:

<http://www.epl.ca/EPLMaster.cfm?id=VERSENOVELSF0001>

Types of point of view found at:

<http://www.learner.org/interactives/literature/read/pov2.html>

What is Point of View (POV)? Found at:

<http://foremostpress.com/authors/articles/pov.html>

Rap and Hip Hop

How to write lyrics found at:

http://everything2.com/index.pl?node_id=1085544

Lesson Plan for Slant Rhyme/ Hip Hop as Poetry: found at

http://www.flocabulary.com/images/Lesson_Plan_for_Slant_Rhyme.pdf

LyricPro: The Songwriters software found at: <http://lyricpro.com/>

Rap – lesson plan

http://www.readinga-z.com/poetry/lesson_plans/rap/rap_print.html

Slant Rhymes in Poems and Hip Hop found at

<http://www.flocabulary.com/lessonplanslant.html>

Similes & Metaphors-examples written by students found at:

<http://www.dampier.wa.edu.au/Room13/similies05.htm>

Slant Rhyme Dictionary found at:

<http://lyricpro.com/LyricProSlantRhymes.htm#How%20To%20Use:>

The Poetics of Hip Hop found at: <http://artsedge.kennedy-center.org/content/3656/>

What Rhymes with Orange /Rhymes for Words that Have No Rhyme. Found at: <http://www.flocabulary.com/rhymeswithorange.html>

Poetry Slams

The Better the Poem, the Better the Performance by T. Sotto; workshop tips for the aspiring slam poet found at <http://artsedge.kennedy-center.org/content/3659/>

From Flyer to Slammaster by T. Sotto found at <http://artsedge.kennedy-center.org/content/3658/>