POETRY…Do I Dare?

Sample High School Unit of Study for Grades Nine and Ten

Office of Curriculum, Standards, and Academic Engagement

Department of English Language Arts

NYC Department of Education

High School English Language Arts
Sample Unit of Study

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This unit of study has been developed with and for classroom teachers. Feel free to use or adapt any or all materials contained herein.

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TABLE OF CONTENTS

PRINCIPLES OF QUALITY ENGLISH LANGUAGE ARTS INSTRUCTION

Quality English language arts instruction must…

address the unique needs of each learner and adapt instructional strategies to teach to the students' strengths, including a wide range of engaging materials, with multiple levels and genre so that there are multiple ways for students to experience literacy learning

explicitly teach how to make meaning, using modeling and demonstration, and include time to practice what is taught. After modeling new strategies clearly, students practice skills while teachers observe and give pointed, differentiated feedback.

build upon what students are able to do independently, and extend this learning through various materials and supports to scaffold the students' learning.

maximize students' time reading and writing, especially the kind of authentic reading and writing that goes on in the world outside of school, and blend reading and writing into every subject area.

give students many opportunities to discuss what they read and write, both with teachers and with each other.

Adapted from NYC DOE Comprehensive Approach to Balanced Literacy, 2003.

The following *15 Elements of Effective Adolescent Literacy Programs* is based on the findings in *Reading Next: A Vision for Action and Research in Middle and High School Literacy*, 2004, published by the Alliance for Excellence in Education for the Carnegie Corporation of New York.

The 15 Elements of Effective Adolescent Literacy Programs
1. Direct, explicit comprehension instruction, which is instruction in the strategies and processes that proficient readers use to understand what they read, including summarizing, keeping track of one's own understanding, and a host of other practices
2. Effective instructional principles embedded in content, including language arts teachers using content-area texts and content area teachers providing instruction and practice in reading and writing skills specific to their subject area
3. Motivation and self-directed learning, which includes building motivation to read and learn and providing students with the instruction and supports needed for independent learning tasks they will face after graduation
4. Text-based collaborative learning, which involves students interacting with one another around a variety of texts
5. Strategic tutoring, which provides students with intense individualized reading, writing, and content instruction as needed
6. Diverse texts, which are texts at a variety of difficulty levels and on a variety of topics
7. Intensive writing, including instruction connected to the kinds of writing tasks students will have to perform well in high school and beyond
8. A technology component, which includes technology as a tool for and a topic of literacy instruction
9. Ongoing formative assessment of students, which is informal, often daily assessment of how students are progressing under current instructional practices
10. Extended time for literacy, which includes approximately 2 to 4 hours of literacy instruction and practice that takes place in language arts and content-area classes
11. Professional development that is both long term and ongoing
12. Ongoing summative assessment of students and programs, which is more formal and provides data that are reported for accountability and research purposes
13. Teacher teams, which are interdisciplinary teams that meet regularly to discuss students and align instruction
14. Leadership, which can come from principals and teachers who have a solid understanding of how to teach reading and writing to the full array of students present in schools
15. A comprehensive and coordinated literacy program, which is interdisciplinary and interdepartmental and may even coordinate with out-of-school organizations and the local community

Boldprint: Supporting Literacy Growth K-12. This synthesis is based on the *Reading Next* Report from 2004: http://www.all4ed.org/publications/ReadingNext/index.html

Seven Strategies for Comprehension

The following seven strategies reflect the findings of the National Reading Panel (NRP) and are based primarily on research conducted in grades 3-8. They suggest that these strategies are effective ways of teaching comprehension in the middle grades:

◈ Comprehension monitoring – knowing when understanding breaks down and which "fix-up" strategies to apply (Example:, rereading, reasoning the matter through, and using cues from the sentence/paragraph's organizational structure).

◈ Cooperative learning – engaging with peers in problem-solving activities or to share ideas through peer-led discussions.

◈ Using graphic and semantic organizers (including story maps) – representing ideas by combining words, symbols, and lines to organize information.

◈ Answering questions – providing responses to teachers' questions and receiving feedback

◈ Generating Questions – asking questions of one's self to understand various aspects of a text.

◈ Using text structure – developing an awareness of how a writer organizes information to assist readers in recalling the content of a selection.

◈ Summarizing - integrating ideas and generalizing information across one or more texts.

From: Alvermann, D. E. (2001). Effective Literacy Instruction for Adolescents. Executive Summary and Paper Commissioned by the National Reading Conference. Copyright 2001 National Reading Conference.

LEARNING AND PERFORMANCE STANDARDS RELATED TO POETRY UNIT

NEW YORK STATE STANDARDS	REPRESENTATIVE ENGLISH LANGUAGE ARTS PERFORMANCE INDICATOR
Reading Standard 2: Students will read, write, listen, and speak for literary response and expression	Read, view, and interpret texts and performances in every medium from a wide variety of authors, subjects, and genres Read, view and respond independently to literary works that represent a range of social, historical, and cultural perspectives Distinguish between different forms of poetry, such as sonnet, lyric, elegy, narrative, epic and ode Compare a film video or stage version of literary work with the written version Read works with a common theme and compare the treatment of that theme with different authors Interpret multiple levels of meaning in text Recognize relevance of literature to personal events and situations Read literary texts aloud to convey an interpretation of the work
Standard 3: Students will read, write, listen, and speak for critical analysis and evaluation	Analyze and evaluate poetry to recognize the use and effect of -rhythm, rhyme, and sound pattern, repetition, and differences in everyday language of readers Engage in oral reading activities such as read-arounds, to identify and provide effective examples of poetic elements Form opinions and make judgments about literary works by analyzing and evaluating texts from a critical perspective Select, reject and reconcile ideas and information in light of prior knowledge and experiences
Standard 4: Students will read, write, listen, and speak for social interaction	Share reading experiences with a peer or adult; for example, read together silently or aloud or discuss reactions to texts Consider the age, gender, social position, and cultural traditions of the writer Recognize the types of language(Example:, informal vocabulary,

	culture-specific terminology, jargon, colloquialisms, email conventions) that are appropriate to social communication
Writing Standard 2: Students will read, write, listen, and speak for literary response and expression	Write original literary texts create a personal voice engage in a variety of prewriting experiences, such as using a variety of visual representations to express interpretations, feelings, and new insights Use resources such as personal experience, knowledge from other content areas, and independent reading to create literary, interpretive, and responsive texts Maintain a portfolio of writing that includes literary, interpretive, and responsive writing
Standard 3: Students will read, write, listen, and speak for critical analysis and evaluation	State an opinion or present a judgment by developing a thesis and providing supporting evidence, arguments, and details Maintain a writing portfolio that includes writing for critical analysis and evaluation
Listening Standard1: Students will read, write, listen, and speak for information and understanding	Identify the speaker's purpose and motive for communicating information Recognize appropriate voice and tone
Standard 2: Students will read, write, listen, and speak for literary response and expression	Recognize features of literary genres in interpreting presentations of literary text Identify multiple levels of meaning in presentation of literary texts Determine points of view
Standard 3: Students will read, write, listen, and speak for critical analysis and evaluation	Evaluate the content and organization of the presentation, applying criteria such as point of view and appropriateness and completeness of reasons, example, and details Evaluate the possible bias of the speaker, in order to judge the validity of the content Recognize the use of protocols and traditional practices in public speaking Listen for multiple levels of meaning, articulated and unspoken Encourage the speaker with appropriate facial expressions and

6

Standard 4: Students will read, write, listen, and speak for social interaction	gestures Withhold judgment Appreciate the speaker's uniqueness
	Use notes or speaking points to assist in delivery Express a point of view, providing supporting facts
Speaking Standard1: Students will read, write, listen, and speak for information and understanding	Express opinions and support them through references to the text -engage in a variety of collaborative conversations, such as peer-led discussions, paired reading and responding, and cooperative group discussions, to construct meaning
	Use literary devices, such as volume, rate, rhyme, rhythm, and repetition, to create an emotional or aesthetic response
Standard 2: Students will read, write, listen, and speak for literary response and expression	Ask and respond to questions and follow-up questions to clarify interpretation
	Engage in a variety of collaborative conversations, such as peer-led discussions, paired reading and responding, and cooperative group discussions, to make applications of the ideas in the text to other situations, extending the ideas to broaden perspectives
Standard 3: Students will read, write, listen, and speak for critical analysis and evaluation	Present content that is clearly organized and based on knowledge of audience needs and interests
	Speak extemporaneously to clarify or elaborate Use visuals and technology to enhance presentation Use visuals and technology to enhance presentation Speak informally with familiar and unfamiliar people, individually and in group setting Provide feedback by asking questions designed to encourage further conversation Respect the age, gender, social position, and cultural traditions of the listener
Standard 4: Students will read, write, listen, and speak for social interaction	

7

Introduction

I ask them to take a poem/and hold it up to the light/ like a color slide…
But all they want to do/ is tie the poem to a chair with rope/ and torture a
confession out of it….

From "Introduction to Poetry" by Billy Collins

Poetry is a challenging genre to present to high school students. Often it is perceived by them as either deceptively simple or completely incomprehensible. Over the course of their years in school students may have been expected to analyze poetry in the way Collins writes, "beating it with a hose/to find out what it really means," which may have turned them off to poetry, or created negative associations with it. Students may need to unlearn the idea that poetry is difficult to interpret or only has one interpretation. If our goal is for students to understand, value and appreciate poetry, we must engage them with the real essence of poetry, the power of words and language and the infinite ways that poets of all ages and cultures have exploited and stretched the genre. Students should be amused, excited, intrigued and inspired by language's capacity to relay experiences and emotions. They should experience the poetry first and then use these experiences as a doorway to learning about analysis, forms, sub-genres, structures, literary devices, and the historical and social contexts in which the poems were created.

We want to challenge students to think analytically, imaginatively and critically about and across poems, but first we must ask them to embrace and dig into the genre, to be immersed in it, engaged in it, and able to realize its potential for communication and creative expression.

During the course of this unit, students will read, think about, question, discuss, write about, write and perform their own and others' powerful poems that relate to themes of self and identity. They will think critically and thoughtfully about the two essential questions:

How do poets express self, identity and other themes in their work?
How can I express myself through poetry…do I dare?

The questions at the core of this unit challenge students to look deeply into the poems they read and hear and to try and figure out what the medium inspires in those who chose to express themselves through it. *How can I express myself through poetry…do I dare?* is the meta-cognitive question to ground the unit to the students' own experience and help them see poetry as a legitimate and accessible form of self-expression. It was selected because of its openness and possibility for divergent and meaningful interpretation.

The unit can be easily adapted to address students' various interests and skill levels through the integration, use and adaptation of the activities included with the sample lessons. Each lesson can be differentiated based on students' needs.

The unit culminates in a final project. Students can choose from one of the following suggestions for their final project:

1. Compile an anthology of the works of one poet, selected with care and thoughtfulness, and show how the poems are connected and the themes expressed
2. Compile an anthology of poems from a variety of poets, that explains how the themes of the various poets are connected and why their poems are important
3. Create an anthology of students' own poetry, centered around the theme of identity and how much they dare to reveal

By the end of the unit, students will be able to understand, appreciate, discuss, interpret, and analyze a variety of poems. They will identify and understand connotation, tone, theme, different poetic structures and devices, and create original poems using the forms and structures that most fit with their unique voices and sense of identity. While we recognize that literary analysis is important, it can often get in the way of students' appreciation of poetry – the key is to find a balance between nurturing students' love of poetry with the teaching of important analytical and critical thinking skills.

We hope that this unit provides you with ideas and inspiration. Please feel free to adapt any or all parts of this guide to meet your goals and objectives and the needs of your students.

If poems are copyright free, they are included in the unit, if not; we have included Internet links to the recommended poems.

THE PLANNING PROCESS

HOW THIS UNIT WAS DEVELOPED

- The ELA team met and engaged in a brisk brainstorming session around the topic of poetry and charted the results in a "web"(attached). Brainstorming elicited an extensive list of topics and ideas. Then the team made decisions to focus on those that we felt were most central and relevant to the topic and goals for the unit, Poetry...Do I Dare?

- After the brainstorm web was completed, the essential questions were developed. An essential question is a question that asks students to think beyond the literal. A good essential question is multi-faceted and open to discussion and interpretation.   The essential questions for this unit of study are

  How do poets express themes of self and identity?

  How can I express myself through poetry...do I dare?

- **Focus Questions** or **Guiding Questions** were then developed. We thought about the goals and objectives of the unit when formulating the Focus or Guiding Questions. Which questions fit with the overall unit goals and objectives and would they be helpful with daily lesson planning?

- Student outcomes were determined by thinking about what we expected students to know, understand and be able to do by the end of the unit. The processes for that learning (how the learning would occur) and the desired student understandings were also considered.

- We thought about the kind of background knowledge and information that a teacher would find useful and included this information (such as types of poetry, figurative language, terms, etc.)

- We searched books and websites for poems that fit well with the theme of self and identity or that would be most enjoyed by high school students.

- Sample lessons and activities were developed, as well as ideas for launching the unit to introduce the content, build interest and engage students.

- Various types of assessments were considered to match the goals of the lesson and that could be easily adapted to meet the needs of diverse learners.

10

- A variety of differentiated activities for independent or small group learning to allow students to create, share, practice and/or extend their knowledge while capitalizing on student skill levels and interests are also included.

- We thought carefully about the possible culminating activities to help students extend, validate and celebrate their learning.

- We compiled a comprehensive bibliography of appropriate and varied resources.

Questions to Consider Before You Begin:

What are your own ideas and assumptions about poetry?

What are your favorite poems?

How will you share your love of poetry or how will you develop your own appreciation of poetry?

How can you help students discover the interconnectedness of all literary genres?

How can you help your students pay close attention to words and language?

How will your students come to appreciate the intellectual and emotional rewards of reading and writing poetry?

Things to do:

Read through the entire unit prior to introducing it to your students. You can use the poems we suggest or select different poems. You may want to adapt some lessons, add others and think of your own culminating project(s). You may have different ideas about the goals and outcomes for a unit on poetry. Feel free to use any or all of the materials contained in this unit.

We suggest that you spend some time exploring the www.poetry.org website. This is an amazing resource with hundreds of poems that are suitable for high school students. You can also find biographical profiles of the poets.

Prepare and gather any other resources that can be used to make this unit come alive for your students: copies of poems you will use, books, anthologies, magazines, assessments and any other materials that will help make this unit a success.

TEACHER BACKGROUND

In 2006 archeologists unearthed a stone block dating to about 900 BCE. They believe it came from the Olmec civilization of Mesoamerica, an early civilization in present-day Mexico that predates the Maya. A study of the previously unknown symbols chiseled into the rock revealed paired sequences of symbols that could be poetic couplets, according to a recent article from Brown University.

Whether this turns out to be the America's first poem or not remains to be seen, but suffice it to say that poetry has been around for millennia. Individuals and societies have written "poetically" for thousands of years. There are the *Psalms* written by King David, the Sumerian songs of Gilgamesh circa 2000 BCE, as well as the ancient Egyptian poems and songs of love such as the example below:

>   The little sycamore
>   That she planted with her own hand
>   Opens its mouth to speak.
>   Its rustling is as sweet
>   As a draught of honey.
>   How beautiful its graceful branches
>   In their greenness.
>   On it hangs young fruit and fruit that is ripe,
>   Redder than the blood-red jasper.
>
>   The love of my loved one is on the other shore.
>   An arm of the river lies between us,
>   And crocodiles lurk on the sand-banks.
>   But I enter the water, I plunge into the flood;
>   My eager heart carries me swiftly over the waves;
>   I swim as surely as though I were walking on solid ground.
>   Love, it is love that gives me strength,
>   Averting the perils of the river.
>   18th Dynasty

Translated by Samivel, *The Glory of Egypt*, 1955.

The Chinese contributed the *Shih Ching*, a collection of 305 poems that date back to 1000 BCE, and from ancient Greece we have the poems of the famous dramatists such as Aeschylus, Sophocles and Euripides. The middle ages gave us "Beowulf" and the *The Canterbury Tales*.

Most early poetry is thought to have grown from an oral tradition of reciting or singing. It may have been a means of remembering the past. Early poetry is also believed to be connected to music, chanting and prayer. The oldest poem (inscribed in cuneiform on

13

clay tablets) is the Sumerian Epic of Gilgamesh, a hero-king. The idea of the hero-king is reinterpreted in poetry by the Ancient Greeks in *The Iliad* and *The Odyssey* and in India, *The Ramayana.*

Poems have been written by all cultures and peoples throughout history. As societies changed over time so did poetry, but poems always reflect what matters to society or to the poet, while evoking powerful emotions, and inspiring readers.

WRITING

- Write a collection of original poems that reflect different forms
- Complete analyses of 5 poems from one author and research & write an author bio
- Research historical and cultural background of an author
- Write an analytic paragraph comparing and contrasting an original song and a cover
- Respond to poetry
- Compare/contrast essay about 2 poems or poets
- Compare and contrast the identities expressed in different poems

ASSESSMENT

- Frame poems
- Reflections
- poetry analysis
- Student poetry
- Graphic Organizers
- Presentation & performance
- Culminating project

READING

- Read a variety of poems that express different identities and world views
- Read a variety of poems that demonstrate a range of poetic forms and devices
- Analyze title, connotation, attitude/tone, shifts and theme
- Read at least 5 poems from one poet and research historical & cultural context
- Listen to songs and interpret lyrics and ideas conveyed through music

Brainstorm: Poetry... Do I Dare?

Reading: How do poets express themes of self and identity?
Writing: How can I express myself through poetry... do I dare?

LISTENING & SPEAKING

- Listen to a variety of audio versions of poems and spoken word
- Listen to songs
- Participate in read-arounds, choral readings and clapping out rhythms
- Perform original poetry
- Present an author study of a poet

WORD WORK/ VOCABULARY

- Create poetry word wall
- Work on anticipatory vocabulary worksheets for poems with challenging vocabulary
- Word webs
- Function of punctuation
- Learn literary terms associated with poetry
- Use new terms in own writing

ANCHOR TEXTS

- See appendix

PRODUCTS/ PUBLICATIONS

- Word wall
- Poetic devices charts
- Frame poems
- Venn Diagrams
- analytic paragraphs
- author studies
- quick writes
- original poetry
- reflections
- critiques

INTERDISCIPLINARY CONNECTIONS

History: English Renaissance (Shakespeare)
Harlem Renaissance
Roots of Hip Hop
Romanticism
Lives and times of the poets

15

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ONE PAGE UNIT PLANNING GUIDE

Unit of Study: Poetry… Do I Dare?

Essential Questions: How do poets express themes of self and identity?
How can I express myself through poetry… do I dare?

Examples of Core Vocabulary: POETRY
rhythm   prose   sonnet   haiku   elegy   free
verse lyric   lyrics onomatopoeia   ode   narrative rhyme   allusion
personification assonance metaphor   simile symbolism

FOCUS QUESTIONS

What is poetry? What is a poem?
How do we make meaning of poetry?
What strategies can we use to understand poetry?
What is the difference between the speaker in the poem and the poet?
How does word choice help readers experience poetry?
What devices do poets use?
How do poets express themes of self and identity in their work?
What makes a poet's voice intense, unique and memorable?
What are some different poetic forms and structures and how do they affect meaning?
What is the significance of poem's cultural and historical context?
How does performance affect the meaning of the written word in a poem?
How are song lyrics and poetry alike and different?
What is poetry? What is a poem? What do all poems have in common?

STUDENT OUTCOMES: What will students know, understand and be able to do by the end of this unit?

- read, discuss, perform and appreciate a variety of poems
- analyze poems and identify different poetic forms and devices
- create original poetry using various forms and incorporate various poetic devices
- compare, contrast and evaluate poetry
- research the cultural and historical context of poems/poets
- know and understand the body of work and cultural/historical context of at least one poet

ENDURING UNDERSTANDINGS : What are the big ideas?

- Poetry can be interpreted in many ways
- Poets make deliberate and thoughtful decisions about style, tone, rhythm, structure and word choice
- Poetry can take many forms
- All poetry has _____ (this open-ended statement can be decided upon by teacher and students at the end of the unit)
- Poetry is about the use of carefully chosen language
- Poetry is an important and valued literary genre

16

Essential Questions:	How do poets express themes of self and identity?
	How can I express myself through poetry…Do I dare?

Focus Question Planning
Note: Each teacher should determine how many focus questions to address in any given week and how many class lessons are needed to address each focus questions.

Focus Questions	Possible Teaching Points	Vocabulary	Activities/Assessments
What is poetry? What is a poem?	• Defining poetry • Poems are about language and communication • word in poems are important and selected with care • poems can have common elements • poetry can be defined in multiple ways • poems can have many forms and structures	Emotion Tone Theme Connotation Prose Rhythm	• Anticipation Guide • Poetry Splash • Exit slips • Define poetry • Think/Pair/Share • Independent Work • Group Work
How do we make meaning of poetry?	• experiencing a poem • how to organize our thoughts and ideas about poetry • tone and meaning are conveyed through the poet's word choice • rhyme and rhythm influence meaning	Theme	• Annotate poems • Write using free verse • Reflect on poems read • Respond to poems

Focus Questions	Possible Teaching Points	Vocabulary	Activities/Assessments
What strategies do we use to understand poetry?	• understand how imagery and figurative language impact meaning • interpret poems • paraphrase poems • reread poems • discuss poems	Paraphrase, interpret, analyze, Simile, metaphor, personification,	• Paraphrase poems or parts of poems • Reread poems • Annotate poems
What devices do poets use?	• imagery • figurative language • sound devices		• Write and use figurative language and poetic devices
What is the difference between the speaker in the poem and the poet?	• how to identify the speaker in the poem (understand the nuances between speaker and poet)		• Read poems and identify speaker
How does word choice help readers experience a poem?	• studying and analyzing poets' word choice • Denotation and connotation	Connotation, denotation	• Read poems with strong sense of voice • Compare and contrast poets' voices • Write poem where each word matters

18

Focus Questions	Possible Teaching Points	Vocabulary	Activities/Assessments
What are some different poetic forms and structures and how do they affect meaning?	• How to identify poetic elements • Narrative, free verse, etc. • compare/contrast different poem structures and forms • function of line breaks and white space • understand the power of punctuation: how to read punctuation and how to use punctuation, for meaning when writing a poem	Sonnet, couplet, etc.	• Group presentations identifying and discussing reactions to poems • Group reading of a poem • Sensory images chart • Write a reflection to a poem • Read and analyze unknown poems • Venn Diagram comparing original song and cover • Write a paragraph comparing and contrasting the speaker in two songs • Find an original song and a cover and write an analysis comparing the two • Perform a poem with appropriate inflection and tone • Identify powerful words, images in poems • Individual or group performance of poems • Group presentations of "tableaux" based on a poem • Use of props, theatrics to enhance poem performance • Groups given same poem to read, analyze and perform
What is the significance of a poem's cultural and historic context?	• time period/ culture/history can all have an effect on a poet's world view or message		
How does performance affect the meaning of the written words in a poem?	• understand how a dramatic reading can affect tone and meaning		
How are song lyrics and poems alike and/or different?	• consider songs/lyrics as poetry	cover, mixing, sampling lyric vs. lyrics, spoken word, instrumental, slam poetry; pattern, scheme	

19

Focus Questions	Possible Teaching Points	Vocabulary	Activities/Assessments
What is poetry? What is a poem? What do all poems have in common?	• How to synthesize and draw conclusions based on study of poems		• Evaluate, consider and list characteristics of all poems • Define poetry

Sample Lesson: The Poetry Splash

Focus Question: What is poetry? What is a poem?

Teaching Point: Students will read poems that will help them construct a definition of poetry while understanding some common elements

Why/Purpose/Connection/: Use the Think/Pair/Share Poetry Anticipation Guide to get students thinking about their prior experiences and beliefs about poetry.

Materials/Resources/Readings: Copies of several powerful poems and/or songs that will appeal to students. They can be typed in advance and placed at each group's table at the beginning of this lesson.
Suggested Poems:
"Eating Poetry" by Mark Strand
http://www.sccs.swarthmore.edu/users/99/jrieffel/poetry/strand/eating.html
"Introduction to Poetry" by Billy Collins
http://www.loc.gov/poetry/180/001.html
"Alone" by Maya Angelou http://www.poemhunter.com/poem/alone-6/
"I'm Alive, I Believe in Everything" by Lesley Choyce
http://lesleychoyce.wordpress.com/2007/09/06/im-alive-i-believe-in-everything/
"Exit" by Rita Dove http://www.ctadams.com/ritadove13.html
"The Crystal Gazer" by Sara Teasdale http://www.poemhunter.com/poem/the-crystal-gazer/
"Who Will Know Us?" by Gary Soto
http://www.poets.org/viewmedia.php/prmMID/19710

Unit Introduction: Students will be reading and discussing a great variety of poems with similar themes.   Students will also analyze poetry, write and perform poetry and complete a project about a poet or poems of their own choosing. Students will listen to and read lyrics and will have an opportunity to write and share their own songs. Students will also learn about the structures and devices that poets use to convey emotions, ideas and to create meaning. As they read the poems throughout the unit, they will increase their understanding and appreciation and will be challenged to add to, change, or rethink their initial definition and concept of poetry.

Poetry Splash is an activity to get students to dive into poems without too much explanation beforehand. The goal is to use poems that will be appealing to students and that show the students poetry can be fun, surprising and really interesting.

Model/Demonstration:
Invite students to complete the anticipation guide and then briefly share their answers with the class. If any students express negative opinions about poetry, it is hoped that their perceptions will change as they progress through the unit. The

answers to the anticipation guide will give teachers a quick assessment of what students assume and understand about poetry (anticipation guide attached).

Poetry splash immerses students in short poems and allows them to respond to them quickly using simple marks. Divide class into groups. Each group of students should receive one copy of each (short) poem listed above. Ask students to select a poem to read independently. While reading, students can annotate the text using the following marks:

<u>Symbols</u>

* This word or line is cool
! This is something important
? I don't get it: I don't understand this line or phrase

When completed with reading and marking the poems, students can share their thinking about their personal interpretation and responses to the poems.

Independent/Pair/Group Work:

Direct each student group to select one poem that they all feel very strongly about. Once the group settles on one poem, the group will complete a *What I Read - What I Think – What I Wonder* graphic organizer about the poem. This graphic organizer will encourage students to notice the words and language used (what I read), then they will write what they think about the words noted (what I think) and finally write down what questions or wonderings they have about the poem (what I wonder). Teachers may wish to model this activity before asking students to complete the template with a poem of their choosing.

Poem to Model: "Eating Poetry" by Mark Strand (see anchor text list for web site to access poem)
Read the poem aloud to the students, then reread the poem and complete the template (using chart paper or board) and model what you are thinking as you read.

What I Read	What I Think	What I Wonder
The poet has eaten poems	I don't think he has really "eaten" them	I wonder why that would make a librarian upset
The dogs are on the basement stairs	This is a little scary	I wonder what it means to introduce the dogs?
I lick her hand	Did he turn into a dog?	I wonder what is real and what is meant to be shocking or surprising?

Encourage students to read the poem again and then lead a class discussion.
Below are some suggested questions:

22

What did you like about the poem?
How did the poem make you feel?
Which words or phrase did you like?
What words or phrases need clarification?
What surprised you?
What do you think the poem is about?
What might this poem be saying?
How can we define poetry?

Distribute the *What I Read, What I Think, What I Wonder* graphic organizer and direct students to complete the chart with their chosen poem.

Differentiation:
Students can practice reading the poems aloud.
Students can reread and mark other poems.
Students can write a personal response to the poem.
Students can share their responses with a partner.

Assessment:
Check for understanding as groups share their interpretations of their poem.
Review student annotations made to text.
Exit Slip: Each student can write a definition of poetry.

Poetry Anticipation Guide

Student Name: _____

Directions: Place the letter A or D to indicate whether you **A**gree or **D**isagree with the statements below.

_____   1. The true meaning of a poem can only be understood by the person who wrote it.

_____   2. Poems look different from other types of writing.

_____   3. Poems are always about emotions.

_____   4. Poems always rhyme.

_____   5. Poems are boring.

_____   6. A poem cannot be fun or funny.

_____   7. No poem can ever be completely understood.

_____   8. The sound of words is important in poetry.

_____   9. Every poem uses symbols.

_____   10. Line breaks and stanzas tell you how to read a poem.

_____   11. Each poem has its own rhythm.

_____   12. A good poem makes you feel something.

_____   13. Poems are quick and easy to write.

_____   14. Poems are hard to understand/figure out.

_____   15. Poems should use standard English/conventions of grammar.

What I Read, What I Think, What I Wonder

What I Read	What I Think	What I Wonder

Sample Lesson: Free Verse

Focus Question: How do we make meaning of poems?

Teaching Point:
To learn to recognize and appreciate free verse
To begin to think deeply about ideas by annotating text after re-reading

Why/Purpose/Connection: To add to students' understanding of poetry by giving students a strategy to help them make meaning of the text

Materials/Resources/Reading: Copies of "Hanging Fire" by Audrey Lorde (http://famouspoetsandpoems.com/poets/audre_lorde/poems/19831)
or another poem selected by the teacher

Model/Demonstration:
Motivation: Ask students to define "free verse" and discuss their responses. You might also have students reflect on the previous day's poetry splash activity. It is important for students to be exposed to a large number of poems to add to their understanding of the genre and to help them grow in appreciation of poetry. It is also important that students learn that what appears to be a simple poem at first reading can often reveal deep and powerful emotions when examined closely.

Distribute copies of the poem "Hanging Fire" by Audrey Lorde to each student (see anchor text list for web site to access poem). Read the poem aloud and ask students to mark up their copy of the poem (while you read) using the symbols learned in the previous lesson (* ! ?).

Explain that the poem is written in "free verse," which describes a style of poetry written without using strict rules, structure or rhyme. Connect this to students' earlier definition of free verse when you introduced the term.

After students listen to and mark responses to the poem, they can share and talk about their reactions before they dig deeper into a rereading and analysis of the poem.

Some discussion questions for students to consider as they dig deeper:
Who is speaking in the poem?
How are they speaking to the reader?
What do you think this poem is about?
What is the speaker worried about?
What else can you figure out about the state of mind of the writer?
Why does the poet repeat "and momma's in the bedroom with the door closed?"

26

What do you think you know about the poet after reading this poem? What specifically in the poem reveals their character/emotions/fears?

Do you ever feel like the writer of this poem?

What is the structure of this poem? [Poem has three stanzas, there is no punctuation except at the end of each stanza, poet asks lots of questions yet no question marks are used, conversational, stream of consciousness, the words flow freely (free verse), etc.]

Where does the poet use language in surprising ways? ["my skin has betrayed me"]

Is the poet complaining? Why or why not?

Is there conflict in this poem? Is it internal or external? How do we know?

Explain the importance of reading a poem more than once. Ask students to discuss the poem after repeated readings. What did they notice that they did not notice after the first reading? What more did they learn about the poem or the speaker?

Solicit 1-2 student volunteers to read the poem aloud.

Annotating the text:
Tell the students that active readers think while they read and take notes about what they are reading and thinking. *Annotating* text is what they did when they used simple marks to describe their thoughts after reading a poem (in earlier lesson). Tell students that they are now going to annotate the text by writing their thoughts while reading. The thoughts should be written right next to the text that they are thinking about (as opposed to using a separate page). Remind students that as they read they should think about what they are reading – what questions come to mind? What confuses them? What conclusions are they drawing? What are they feeling? What do they imagine/see as they read the word/line/poem/?

Here are some explicit ways to annotate text:
-Underline or circle important words (words that surprise you, or words that create strong pictures in your mind as you read)
-Write your thoughts/conclusions/interpretations in the margin
-Write a short summary at the end
-Write a question: what is confusing? What are you wondering about?
-Write what you think is the most important feeling conveyed
-Draw a picture of what you are thinking or imagining
-Comment on a word or phrase that conveys a strong image or feeling

Guided Practice/Independent Exploration

Have students spend about 10 minutes rereading and annotating the text. Then give them a few minutes to share their responses with a partner or within a group.

27

Next, engage in a whole class discussion. Encourage students to explain what they learned, what they noticed or experienced based on a close re-reading of the poem and while annotating the text.

Writing: Students can try writing a poem in free verse that begins with the same lines of the poem "I am *fourteen*"(use their actual age) and ask them to free-write for 5 minutes.
After 5 minutes of writing, students can share their free verse poems.

Differentiation: Some students may need to reread the poem often, chunk the poem into parts or have the poem read to them by another student. If students can't seem to get started on their own poem, they can also write a response to the writer of "Hanging Fire" asking questions and using free verse.

Assessment:
Students can complete a character web that demonstrates their understanding of the speaker in the poem "Hanging Fire."
Students can also write a reflection that expresses their feelings and thoughts about the poem and how they define poetry at this time.

Sample Lesson: Analysis of Theme

Focus Question: How do we make meaning of poetry?

Teaching Point: To read, reread, question and think about poems for deeper meaning and analysis (theme)

Why/Purpose/Connection: To challenge students to think critically and deeply about the poems they read and to add to students' growing understanding and appreciation of poetry

Materials/Resources/Readings: Highlighters, chart paper
"Mentor" by Thomas Murphy at http://www.loc.gov/poetry/180/163.html
"Wheels" by Jim Daniels http://www.loc.gov/poetry/180/021.html
"The Meadow" by Kate Knapp Johnson
http://www.loc.gov/poetry/180/033.html
"In the Well" by Andrew Hudgins http://www.loc.gov/poetry/180/041.html
"Otherwise" by Jane Kenyon http://www.loc.gov/poetry/180/050.html
"Lesson" by Forest Hamer http://www.loc.gov/poetry/180/059.html
"I've Been Known" by Denise Duhamel http://www.loc.gov/poetry/180/065.html
"My Life" by Joe Wenderoth http://www.loc.gov/poetry/180/079.html
"Hate Poem" by Julie Sheehan. http://www.loc.gov/poetry/180/127.html
"Before the World Intruded" by Michele Rosenthal
http://www.loc.gov/poetry/180/148.html
"Kyrie" by Tomas Tranströmer http://www.loc.gov/poetry/180/166.html
"End of April" by Phillis Levin http://www.loc.gov/poetry/180/178.html

Model/Demonstration:

Most likely students will have considerable experience with identifying theme in literature. You might begin this lesson by asking the students: What is a theme? Can poems have themes? How do we determine a theme?

After a brief class discussion and charting of student responses, distribute copies of the poems listed above. Allow students some time to preview the poems and then ask them to select one poem. Ask students what they think it means to read a poem "closely and deeply." Tell them that they will read their selected poem this way. By practicing this strategy, students will be able to analyze poems for greater understanding and appreciation as well as identify theme.

Model with a class shared reading of the short poem below:
"Mentor" by Thomas Murphy at http://www.loc.gov/poetry/180/163.html   read the poem aloud once, give students time to think about the poem and then read it again. Ask the students to consider the title of the poem – "The Mentor." What is a mentor? [teacher, adviser, etc.] Now focus students' attention on the

29

dedication – Who do they think Robert Francis might be? Why might a poet dedicate a poem to someone? What is the speaker in the poem feeling sorry about or regretting? How do we know this? What might be the theme of this poem? Perhaps: If I knew then what I know now, I would have appreciated my mentor/teacher. Or: as time passed someone regrets not letting an important person know how important they were.

Independent/Pair/Group Work:

Return students' attention to the poem they selected for close reading and analysis. Encourage students to read the poem once to "try it on," then remind students to read the poem a second or third time. Students should be encouraged to annotate their poems. They should look for parts, phrases, words, or sentences that reveal something they think is important. They can underline these lines and write their thoughts about them onto the paper. They can also ask questions of the text.

This close reading and analysis can also be done as a pair or small group activity. This will allow students to think together and cooperatively about the text. If students will be working in pairs or groups you may want to tape a copy of each group's poem into the center of a large sheet of chart paper. As students read the poem, they can annotate the text by writing their comments/questions/noticings onto the chart paper.

Closure: Student groups share their thoughts and the theme that they have identified. If time permits, student groups can exchange poems and repeat the analysis.

Assessment: Review student annotations and listen to student interpretations.

Sample Lesson: Introducing Poems with Themes of Self and Identity

Focus Question: How do poets express themes of self and identity?

Teaching Point: To read and interpret poems with themes of self and identity

Why/Purpose/Connection: To add to students' growing understanding of poetry by connecting students with poems with which they can easily identify.

Materials/Resources/Reading:
Copies of the poems below:
"I'm Alive, I Believe in Everything" by Lesley Choyce
http://judithpordon.tripod.com/poetry/choyce_im_alive_i_believe_in_everything.html
"On Turning Ten" by Billy Collins http://www.poemhunter.com/poem/on-turning-ten/
"Self-Portrait at 28" by David Berman http://www.poemhunter.com/poem/self-portrait-at-28/
"Heredity" by Thomas Hardy (included)
"Conceit" by DH Lawrence (included)
"Lost" by David Waggoner http://www.seishindo.org/david_wagoner.html
"My Life" by Joe Wenderoth http://www.loc.gov/poetry/180/079.html
"I'm Nobody" by Emily Dickinson (included)
"Ode to Family Photographs - Will You Know Us?" By Gary Soto
http://www.poets.org/viewmedia.php/prmMID/19710
Alone by Maya Angelou http://www.poemhunter.com/poem/alone-6/
I am by Voltaraine De Cleyre (included)

Note to teacher: Poems that are copyright free are included with this lesson. For poems still under copyright, use the Internet links provided. Reading and interpreting poems that speak to issues and themes of self, identity, etc. will require more than one day. You may wish to spend 3-5 days reading and analyzing poems that deal with these themes. We have provided sample lessons; however teachers will want to return to these themes in future lessons.

Model/Demonstration:
Begin by using any of the poems above to demonstrate. We suggest using a poem that can be readily understood and appreciated, such as Billy Collins' "On Turning Ten " or Leslie Choyce's "I'm Alive, I Believe in Everything."
Project the poem from the website onto a smartboard, use laptops, or distribute copies of the poem to your students. Read the poem once through from beginning to end so that students experience the language and flow of speech. Elicit student reactions and then reread the poem a second time. After the second reading engage students in an analysis of the poem. (Some words may need to be defined.)

31

Questions for discussion (Teachers can choose from these):
What do you think is meant by the title? Why is this line repeated?
What extremes or opposites are mentioned in this poem? Why? What is the effect?
Do you think the speaker in the poem believes in things that seem contradictory? Why or why not?
What is the tone or mood of this poem?
Is there a rhythm to this poem? If yes, what is it?
What do you think is the message or theme of this poem? Why?
Notice the use of punctuation and capitalization – why do you think the poet does this?
How do you think this poem is meant to be read? What tells you this?
After a discussion of the poem let students read the poem again in small groups or independently and ask them to write a response or reflection about the poem in their writer's notebooks.

Independent/Pair/Group Work:
Distribute copies of the other poems listed in the materials section of this lesson.
Students can work in pairs or small groups to read and interpret another poem with a similar theme.

Extension: Challenge students to read the poem "I Am" by Voltaraine De Cleyre who lived from 1866-1912, "Conceit" by D H Lawrence, or "Heredity" by Thomas Hardy (poems included with this lesson).
Students can compare and contrast classic poets' use of the themes with that of more contemporary poets (Billy Collins, Maya Angelou, etc.)

Thomas Hardy

1840-1928
online-literature.com
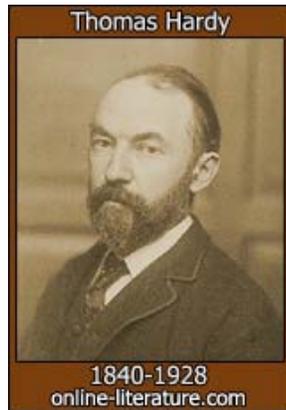
Heredity by Thomas Hardy (1840-1928), English

I am the family face;

Flesh perishes, I live on,

Projecting trait and trace

Through time to times anon,

And leaping from place to place

Over oblivion.

The years-heired feature that can

In curve and voice and eye

Despise the human span

Of durance - that is I;

The eternal thing in man,

That heeds no call to die.

From *Moments of Vision*, Macmillan and Co., 1917.

Conceit   DH Lawrence (1885-1930), English

It is conceit that kills us

and makes us cowards instead of gods.

Under the great Command: Know thy self, and that thou art mortal!

we have become fatally self-conscious, fatally self-important, fatally

entangled in the cocoon coils of our conceit.

Now we have to admit we can't know ourselves, we can only know about

ourselves.

And I am not interested to know about myself any more,

I only entangle myself in the knowing.

Now let me be myself,

now let me be myself, and flicker forth,

now let me be myself, in the being, one of the gods.

From *The Complete Poems of DH Lawrence.*

I Am   Voltaraine de Cleyre (1866-1912) American

I am! The ages on the ages roll:

And what I am, I was, and I shall be:

by slow growth filling higher Destiny,

And Widening, ever, to the widening Goal.

I am the Stone that slept; down deep in me

That old, old sleep has left its centurine trace;

I am the plant that dreamed; and lo! still see

That dream-life dwelling on the Human Face.

I slept, I dreamed, I wakened: I am Man!

The hut grows Palaces; the depths breed light;

Still on! Forms pass; but Form yields kinglier

Might!

The singer, dying where his song began,

In Me yet lives; and yet again shall he

Unseal the lips of greater songs To Be;

For mine the thousand tongues of Immortality.

From *Selected Poems of Voltairine De Cleyre*, 1892

Lesson: Playing with Words

Focus Question: How does word choice help readers experience poetry?

Teaching Point: To understand and appreciate how poets manipulate words and language

Why/Purpose/Connection: To appreciate how poets play with language and make meaning with word choice.

Materials/Resources/Reading:
 PBS website – Bill Moyers Fooling with Words.
http://www.pbs.org/wnet/foolingwithwords/
The following poems are available on this website:
"adam thinking" – Lucille Clifton
"Please Fire Me" – Deborah Garrison
"Halley's Comet" – Stanley Kunitz
"Jump mama" – Kurtis Lamkin
"Riding into California" – Shirley Geok-lin Lim
"Yesterday" – W.S. Merwin
"X" – Amiri Baraka

Model/Demonstration:
Write the following quote onto the chalk board or onto chart paper:
"Fooling with words is the play of poets"
Ask students what they think this quote means. After students respond with some thoughts and reactions remind them it is important to understand that at the heart of poetry is a fascination with language and the power of words.
Tell students that the quote is taken from the PBS website *Fooling with Words* which features poets who use language in very specific ways to get their point or experience across to readers.
Tell students that they will read some poems from this website to understand and experience the ways that these poets push the boundaries of language (in terms of word choice and in their use of imagery, line breaks, rhythm, etc.).
You may want to model with a class shared reading of the poem "adam thinking" by Lucille Clifton.

After students listen to you read, discuss the poem. What are their initial thoughts? What is Adam thinking and why? How does the poet use language in this poem? Where are the strong words or images in this poem? Why does this short poem have such a profound affect on the reader?

Have students listen to Lucille Clifton read one of her poems "Come Celebrate with Me" at http://www.pbs.org/wnet/foolingwithwords/main_video.html   Ask students to discuss and share their reactions to the poet reading her poem. What did they like? What did they notice? What parts did the poet stress? Why? Did the experience of hearing her read her poem add to their appreciation of the poem? Why or why not?

Independent/Pair/Group Work:

Students can now explore the poems on their own, in pairs or in small groups. If lap tops are available, students can be given the PBS website and they can locate the poems on their own. You can also make copies of the poems suggested in the materials section of this lesson.

Students will select and read three poems. The pairs or groups will read each poem several times and then analyze the three poems looking for ways that the poets have used language and how they have "fooled" with words. Students will consider the questions:

How does the poet use language in this poem?

Where are the strong words or images in this poem?

Does this poem have a profound affect on the reader? Why or why not?

Which of the three poems do you think uses language in the most interesting or powerful way?

Students should locate examples in the poems that support their thinking.

Share/Closure:

As students are working on their poems, circulate among the groups and select a few groups to share their observations with the whole class. Be sure to select groups that were able to focus on how the poets used language.

Extension/Writing:

Students can practice writing a poem where their word choice is very deliberate and thoughtful. For students who do not feel comfortable writing a poem, they can look for other poems that use language in powerful ways.

Sample Lesson: Rhythm

Focus Question: What poetic forms and devices do poets use?

Teaching Point: To understand how rhythm, diction and line breaks enhance the experience of a poem for a listener

Why/Purpose/Connection: To appreciate how poets build rhythm with words and line breaks

Materials/Resources/Reading: Copies of "We Real Cool" by Gwendolyn Brooks
http://www.poemhunter.com/poem/we-real-cool/.

Model/Demonstration:
Distribute copies of "We Real Cool" to students. Give students time to read the poem silently on their own. Divide students into groups and ask them to reread and consider how the poem should be best read aloud.

Students should consider when to pause, why, what words to stress and why.
Students should also consider the poem's effect on the audience.
Students should also think about how white space affects this poem.

Provide students with 15 minutes to prepare a performance of the poem. Their performance should express their understanding of the poem. You can also allow students to use props.

Student groups can then perform the poem for each other and discuss.

After all groups have performed the poem and discussed the performances in relation to how the poem was interpreted by the audience, listen to the poet read her poem at poets.org (http://www.poets.org/viewmedia.php/prmMID/15433). Students can then compare their versions to the poet's.

Alternate Activity: Rewrite the poem as one long sentence and challenge students to rewrite the poem in poetic form considering line breaks and white space. After students have rewritten the poem and a few have shared (at the board or on an overhead projector) distribute copies of the poem as written by Gwendolyn Brooks. Discuss student choices and how they are alike and or different from the poet's. How have their decisions changed the way the poem is read aloud or silently?

Independent/Pair/Group Work:
Groups perform their poems. Teacher leads a class discussion.

Assessment:

Exit Slip: Have students write a reflection on their experience with "We Real Cool." Challenge students to define poetry after this lesson. How has their definition changed since the unit started?

Sample Lesson: Figurative Language

Focus Question: What poetic devices do poets use?

Teaching Point: To learn how poets use figurative language to convey meaning

Why/Purpose/Connection:

Materials Needed:
- Copies of the *Figurative Language* handout
- Copies of the following poems:

Mentor Text: "Identity" by Julio Noboa Polanco
http://www.dellwyn.com/thoughts/identity.html
Practice Texts:
"My Papa's Waltz" by Theodore Roethke
http://homepages.wmich.edu/~cooneys/poems/roethke.papa.html
"Young" by Anne Sexton http://www.americanpoems.com/poets/annesexton/4504
"In Memoriam" by Lord Alfred Tennyson (included)
"Ode to Family Photographs" by Gary Soto
http://www.poets.org/viewmedia.php/prmMID/19710
"We Real Cool" by Gwendolyn Brooks
http://www.poemhunter.com/poem/we-real-cool/
"Eviction (originally titled The First)" by Lucille Clifton
http://www.educationoasis.com/curriculum/Printables/PDF/LA/LA_Intro_Poetry_partI.pdf
"The Highwayman" by Alfred Noyes http://www.poemhunter.com/poem/the-highwayman/
"The Negro Speaks of Rivers" by Langston Hughes
http://www.poets.org/viewmedia.php/prmMID/15722

Model/Demonstration:
Motivate the students by reading the following description aloud:

"*She slithered into the room quietly and listened. After several days of observing, she finally uncoiled her long limbs, stretched her neck, leaned against the desk and began speaking, swaying as she spoke. With those first words, she began to slowly poison their minds.*"

1. What two things are being compared? [a woman and a snake]

2. How is the woman described? What does she resemble?

3. Why would the writer liken a woman to a snake? Consider what effect the writer was after.

40

The example from the passage above is a metaphor. A metaphor is an unlikely comparison between two things that does not use the words like or as. A metaphor can be one word, one sentence or it can be extended throughout an entire stanza or poem. In the example above, the words slithered, uncoiled, stretched, swaying and poisoned all contribute to the metaphor of woman as snake.
Remind students that writers have many ways to use language figuratively to enhance their writing.

Distribute and review <u>Glossary of Figurative Language</u>. Teacher should briefly model the activity using the poem "Identity" by Julio Nobao Polanco, using the Glossary as a reference. *Flowers* and *weeds* are two central images within the poem. Ask students to first brainstorm what they think these words mean generally and then the teacher should model how the two images are used as extended metaphors within the poem and juxtaposed to develop two distinct images about identity. After the mini-lesson and class discussion about figurative language, the class can continue to develop their figurative language skills by selecting their own poem and working in small groups.

Independent/Pair/Group Work:
Once students have a basic understanding of the terms, tell them that they will work as a group to hunt for figurative language in a poem of their choice.
See above list of poems recommended for this lesson. The poems have been used before and the idea is to revisit the same poems but to read them with a different purpose to deepen their analysis and thinking.
Divide class into several groups and have them choose (or assign them) one or more of the figurative language terms: imagery, simile, metaphor, onomatopoeia, personification, and allusion. Each group's task is to create a chart that includes the following:
1. Title of poem that includes the term(s)
2. An "in your own words" definition of the term
3. An example of the term from one of the poems (cite the title and author of the poem)
4. A student-created example of the term
5. A picture that illustrates the example from one of the poems or the student example.

41

Title of Poem that uses figurative language	Type of Figurative Language (simile, metaphor, etc.)	Definition in your own words	Example of figurative language as used in poem	Student example

Differentiation: Students reread and mark poems.
Students share responses and work in small groups.
Students conduct a gallery walk of work by others within their class.
Students extend the activity and learning by using a song of their own selection.

Share/Closure: Conduct a gallery walk of each chart. Students read and share responses and can use post-its to comment on each others' charts.

Assessment: Circulate as the groups work on their posters, guiding them to evaluate and edit their work before transferring to the poster.

Homework/Extension of Activity:

1. For homework, ask students to find examples of metaphor or other figurative language used in a song they like.

2. Use the <u>Songfacts</u> and/or <u>Lyrics Freak</u> Web sites, or provide students with additional time for research in the computer lab or on a classroom computer. *Note that the sites might contain explicit lyrics and that students should be supervised while accessing them, or teacher can select appropriate lyrics.*

3. Tell students they will select one song and print or write the selected song's lyrics for the following day's activity. Teachers should caution students against sharing explicit lyrics and should provide students with guidelines for "keeping the lyrics clean" for this activity. Lyrics can also be screened by teacher before they are shared with other students.

<u>Songfacts</u>
http://www.songfacts.com/
     Songfacts provides information about a huge collection of songs, including links to printable lyrics.

<u>Lyrics Freak</u>
http://www.lyricsfreak.com/a_top.html
     Browse or search this database of song lyrics.

Figurative Language Graphic Organizer

Title of Poem and figurative language	Definition of term in your own words	Example of term from poem with explanation	Student example of term	Illustration of term

Sample Lesson: Tone and Meaning

Focus Question: What poetic devices do poets use?

Teaching Point: Examine how *tone and meaning* are conveyed though the poet's word choice

Why/Purpose/Connection: to add to student's growing understanding of how critical word choice is to poets.

Materials Needed:
Copies of "We Wear The Mask" by Paul Dunbar
http://www.potw.org/archive/potw8.html
Copies of "Hanging Fire" by Audrey Lorde
http://famouspoetsandpoems.com/poets/audre_lorde/poems/19831
Copies of "My Papa's Waltz" by Theodore Roethke
http://homepages.wmich.edu/~cooneys/poems/roethke.papa.html
For this lesson use poems that have already been used or read in class (the poems above were used for the Poetry Splash) so they can serve as mentor texts. Students will already have some initial understanding of the poem before they explore tone.

Model/Demonstration:

Motivation: Brainstorm a list of words that convey strong feelings. List the words on the board and lead a discussion of what feelings the words may convey.

Review the definition for tone or ask students what they think it means. After student share their thoughts tell them that tone generally refers to the way we use our voice to enhance the meaning of spoken words. We have all heard a variety of tones when people speak. An angry tone, a frightened tone, a happy tone is simple to distinguish in speech (when someone is talking). Voices and tone in poetry, however, are relayed in print and since we do not witness the poet or speaker using his/her voice, tone and body language to communicate, we must infer by reading the words. Tone is revealed most often in diction (speech, pronunciation), but also through images, cadence (tempo), rhythm, or other techniques such as font size, spacing, and capitalization.

Model using the poem "My Papa's Waltz" by Theodore Roethke.

Read the poem aloud to the students, then reread poem and model filling in the template (using chart paper or board), demonstrating what you are thinking about the poem's tone as you read. The poem can be interpreted in two ways (see below) depending on how the students infer the tone of the poem.

45

Possible Interpretations for the poem;

A) Bittersweet, Reminiscing: The father works a lot and drinks, but the author is recalling a time when the father was there, and telling the reader how close the father and son were. The poet may be reminiscing about an encounter with his dad from his early childhood.

B) The second is a less nostalgic, more adult interpretation. The father comes home from work and has had too much to drink, but his actions are seen as a little menacing. The wife is frowning in fear or worry. The father's knuckle is raw, implying a possible prior fight. There is a sense that the dance is rough and has the potential for danger.

There may be a combined interpretation of the two listed above; the idea is to have students look closely at the language and consider if the words in context of the poems are more negative or positive to help reach an interpretation. The interpretation should be based on looking at diction, considering the rhythm and other techniques for conveying tone.

Create a chart on the board with three columns (see below).   Have students listen to "My Papa's Waltz" and model finding words and phrases in this poem that suggest tone.
Model the chart with a few examples before students are asked to complete the chart.

Word or phrase from Poem	What tone do words suggest?	Connotation: positive, negative or neutral
beat time on my head	rough, abusive; **or** playful	negative; **or** positive
romped	playful, energetic	Positive
scraped	rough	negative
waltzed	playful	positive

46

My Papa's Waltz

The whiskey on your breath
Could make a small boy dizzy;
But I hung on like death:
Such waltzing was not easy.

We romped until the pans
Slid from the kitchen shelf;
My mother's countenance
Could not unfrown itself.

The hand that held my wrist
Was battered on one knuckle;
At every step you missed
My right ear scraped a buckle.

You beat time on my head
With a palm caked hard by dirt,
Then waltzed me off to bed
Still clinging to your shirt.

By Theodore Roethke

Discuss the poem in terms of tone. Lead the discussion based on some of the following parameters:

1. Diction (word choice and its connotations)

2. Rhyme scheme (Is there rhyme or slant rhyme present?

3. Images (Are the images beautiful? light? dark? frightening?)

Review how Tone and Mood work together. Complete the poem with the students to model how they can use the words to interpret tone. Have the students reach an interpretation of tone and meaning. After this activity transition to the group activity listed below.

Independent, Paired or Small Group Work: Have students choose any of the poems previously introduced (except "My Papa's Waltz") to analyze tone. Use either "We Wear The Mask" by Paul Dunbar, "Hanging Fire" by Audrey Lorde, or "I, Too, Sing America" by Langston Hughes. Group students according to their choices. Make sure there are no more than 3 students in each group. While each student is responsible for taking notes there should also be a timekeeper, discussion leader and presenter. Students will create a three-column chart listing words or phrases from the poem that they feel relay the tone/emotion and whether it is positive or negative.

After the students have analyzed tone in their poem and shared their findings with the class you can have an extension activity by having them write a poem attempting to use a strong and decisive tone.

Differentiation: Students can practice reading the poems aloud.
Students can reread and mark their group poems.
Students can write their personal poems.
Students can share their findings with a partner.

Share: Groups share their charts and poems.

Assessments: Teacher reviews student T-charts and poems.

Word Charge Template: Positive or Negative

Word or phrase from poem	What tone does this word or phrase suggest?	Connotation: positive, negative or neutral

Sample Lesson: Capturing Voice in Poetry

Focus Question: What makes a poet's voice intense, unique and memorable?

Teaching Point: Students will read the Langston Hughes poem "Theme for English B" and use it to understand voice, as writing inspiration and for discussion

Why/Purpose/Connection: This lesson reinforces earlier lessons of poems of identity and adds the element of voice.

Materials/Resources/Reading:
Copies of "Theme for English B" by Langston Hughes
http://www.poets.org/viewmedia.php/prmMID/15614

Model/Demonstration:
Good poems generally evoke an emotional reaction; this is especially true of poems with a strong sense of "voice." A poet's voice reveals a quality or characteristic of the poet's personality or state of being in the poem. In *Theme for English B*, Langston Hughes attempts to answer questions about how he perceives himself as well as how he thinks he is perceived by others. To get students ready to read the poem you may want to pose the questions below and have a brief discussion:
How do you view yourself?
How do others view you?
How would you like to view yourself?
How would you like others to view you?
After a short discussion, read the poem to the class after sharing with students that Langston Hughes asked himself similar questions.

Guided Practice:
After students respond to the first reading of the poem, distribute copies of the poem and allow students to reread the poem in small groups. Encourage students to read the poem as many times as they like, annotate the text, discuss and ask each other questions.
What do they like about the poem?
Can they relate to the poem? Why or why not?
Have they had similar experiences?
Ask students to think about the directions for writing a theme given by the instructor at the beginning of the poem. What effect does this have on the poem?
What is the tone or mood of this poem? How do you know?
What questions is the poet asking? Why?
What factors influence a person's identity? Are they mentioned in this poem?
How is the issue of race handled in the poem?
What is this poem really about?

50

Independent/Pair/Group Work: After students have spent some time discussing the poem and how the author's strong voice is heard throughout the poem, students can be given time to free-write and respond to the first few lines of the poem. Write the lines below onto the board or onto chart paper:

The instructor said,
 Go home and write a page tonight.
 And let that page come out of you--
Then, it will be true.

Let students read the lines a few times then give them 5-10 minutes to free-write using the lines above as inspiration. Tell them to write continuously for the full amount of time (5 or ten minutes, depending on what your students can handle) without stopping to edit. They should just let their thoughts and feelings flow.

Share/closure: Selected students can share their responses. Students can also take their responses and create original poems – by revising their responses and rewriting them using poetic form.

Assessment: Observe student discussion and interpretation and assess student writing.

Extension: Read, experience and analyze other poems by Langston Hughes, such as "Still Here," or "Minstrel Man," "The Negro Speaks of Rivers," "Mother to Son." After reading the poems students discuss the voice in the poems of Langston Hughes. Students can also compare sense of voice in the poems of Langston Hughes with other poets.

Sample Lesson: Identity

Focus Question: How do poets express themes of self and identity in their work?

Teaching Point: To learn how to deconstruct, understand, compare and contrast two poems that speak of what it means to be an American

Why/Purpose/Connection: to help students broaden their sense of identity from the personal to the national.

Materials Needed:
Copies of "I Hear America Singing" by Walt Whitman
http://www.americanpoems.com/poets/waltwhitman/13228
Copies of "I, Too Sing America" by Langston Hughes
http://www.poets.org/viewmedia.php/prmMID/15615
Copies of Venn Diagram

Model/Demonstration:
Remind students that while the Audrey Lorde poem dealt with a personal and individual sense of identity, the two poems introduced today speak to a broader understanding of identity – the American identity.

Give students some background about the two poems and poets: for example, Walt Whitman lived from 1819-1892 and lived some of his life in Brooklyn and Manhattan; Langston Hughes lived from 1902-1967 and spent some of his life in Harlem.   Walt Whitman, incidentally, was one of Langston Hughes' favorite poets. Begin the lesson by explaining to students the difference between a personal identity (as relayed in the Audrey Lorde poem) versus the broader concept of an American identity that is shared in the Whitman and Hughes poems. Encourage the students to listen for how the speaker in each poem adds to the meaning of the poem. Also explain to students how the speaker and author/poet are different. Explain the difference between the speaker in the poem and the author of the poem.
Read aloud the Whitman poem first. Then ask students to reread the poem silently considering the following:
- Who does the speaker represent?
- What does the speaker care about?
- What is the tone of the poem?
- How does the speaker feel about the America he hears singing?
- Who is the America that Whitman hears? Who is not included?
- Can you relate to this poem? Why or why not?
- If you could visualize the poet speaking what would that look like/sound like?

Read the Langston Hughes poem aloud. Ask students to reread the poem. Then ask students to consider the same questions posed above. Lead a class discussion comparing and contrasting the two poems.

After the discussion distribute the Venn diagram graphic organizer and ask students to complete the form noting how the two poems are alike and/or different.

Differentiation: opportunities of collaborative work,
Poetry writing: Students can be challenged to write a poem about they think it means to be an American

Independent, Pair, & Small Group Work:
Have students work in groups to create a character web for the speaker in each poem. In groups of four, one pair works on one poem and the second pair on the other poem. When they have finished analyzing the speaker in each poem, groups can create another Venn diagram comparing the two speakers.

Share: Students share differences and similarities between the speakers. The discussion should eventually include how the speaker adds to the meaning of the poem. There should also be discussion of how the speaker and author/poet may be different.

Homework/Extension:
Have students write a paragraph discussing the following: How do the different identities of the authors inform the meaning in the poems they wrote? How does each speaker in the poem view America? What is each speaker's experience in America? Use evidence from the poem. Students can also write about which poem they prefer and tell why.

I Hear America Singing by Walt Whitman

I hear America singing, the varied carols I hear;

Those of mechanics—each one singing his, as it should be, blithe and strong;

The carpenter singing his, as he measures his plank or beam,

The mason singing his, as he makes ready for work, or leaves off work;

The boatman singing what belongs to him in his boat—the deckhand singing on the steamboat deck;

The shoemaker singing as he sits on his bench—the hatter singing as he stands;

The wood-cutter's song—the ploughboy's, on his way in the morning, or at the noon intermission, or at sundown;

The delicious singing of the mother—or of the young wife at work—or of the girl sewing or washing—Each singing what belongs to her, and to none else;

The day what belongs to the day—At night, the party of young fellows, robust, friendly,

Singing, with open mouths, their strong melodious songs.

Leaves of Grass. Modern Library, 1921

I, Too by Langston Hughes

I, too, sing America.

I am the darker brother.
They send me to eat in the kitchen
When company comes,
But I laugh,
And eat well,
And grow strong.

Tomorrow,
I'll be at the table
When company comes.
Nobody'll dare
Say to me,
"Eat in the kitchen,"
Then.

Besides,
They'll see how beautiful I am
And be ashamed--

I, too, am America.

The Collected Poems of Langston Hughes. Knopf, 1994

Sample Lesson: Rhyme and Meter

Focus Question: What are some different poetic forms and structures and how do they affect meaning?

Teaching Point: In this lesson students will be introduced to a specific poetic structure – the sonnet and will understand its form and structure.

Why/Purpose/Connection: To allow students to add to their understanding and appreciation of poetry by introducing a classic form.

Materials/Resources/Reading:
Copy of William Shakespeare's Sonnet #27 (included with this lesson)
http://www.baymoon.com/~ariadne/form/sonnet.htm
http://www.voicesnet.org/allpoemsonecategory.aspx?catid=SO0010
http://www.uni.edu/~gotera/CraftOfPoetry/sonnet.html
http://www.william-shakespeare.org.uk/william-shakespeare-poems.htm

Background:
The sonnet existed long before William Shakespeare popularized it. The word "sonnet" means little song and most agree the form was originally Italian. The original Italian or Petrarchan sonnet contains 14 lines, arranged with 8 lines following a rhyming pattern of *a b b a , a b b a* and 6 lines following a rhyming pattern of *c d c d c d*.

The English sonnet is a form consisting of 14 lines that follow iambic pentameter. Iambic pentameter means that a line of verse consists of five sets of syllable groups, with the first syllable unstressed and second syllable stressed. Here is an example: ba **dum**, ba **dum**, ba **dum**, ba **dum**, ba **dum**. (stress on the syllable *dum*). The English sonnet consists of three quatrains and a closing couplet. (A couplet is a pair of lines that rhyme; a quatrain is four lines of verse with a rhyme scheme of *a b a b*.)

Model/Demonstration:
It is a good idea to read the sonnet first with students before digging in to an analysis of the sonnet. Let the students hear and respond to the sonnet's content and rhythm before examining form and structure.
Read "Sonnet # 27"by William Shakespeare aloud to your students. For the first read- through do not pause to discuss, simply let the students enjoy the flow of language in the poem. This sonnet is a good example to use to introduce your students to the form as it is highly accessible and lends itself to paraphrasing. (It is about a man who can't seem to get to sleep no matter how tired he is because he cannot stop thinking about the woman he loves.)

After the first reading, reread the poem and pause after every line or two to discuss. Show students how you would paraphrase the first two lines to make sense of the archaic language that is used in the poem:

Line 1: *Weary with toil I haste me to my bed.*

Paraphrase: *Tired from work, I rush to my bed*

Next read a few more lines of the sonnet and show the students the structure and form of the sonnet; count the lines; point out the rhyme scheme or pattern and notice the use of iambic pentameter by counting the syllables; read the line again to demonstrate the stressed syllables. *Example below:*

Wea	ry	with	toil	I	haste	me	to	my	bed
Da	**dum**	da	**dum**	da	**dum**	da	**dum**	da	**dum**

Independent/Pair/Group Work:

Continue reading the poem in this way and allow students to take turns paraphrasing and counting syllables, etc. or distribute copies of the sonnet to students so that they can continue the process of rereading and interpreting and analyzing the sonnet on their own (or in pairs or small groups).

Give students 15-20 minutes to complete the activity. Once the students complete the activity bring the class together to discuss what the students discovered and how they interpreted the sonnet.

Differentiation: Advanced students can paraphrase the sonnet and then put their own spoken language into iambic pentameter.

Share/Closure: Students can share their paraphrased sonnets and discuss their interpretations.

Extension: Use other sonnets by Shakespeare or the sonnets of other poets to read and interpret. You might also want to use some of the sonnets and other poems that adhere to a specific structure attached to this lesson as well as have your students further explore how contemporary poets have responded to the sonnet and its iambic pentameter. Poems to model this follow this lesson.

An excellent version of a modern sonnet to share with your students is *A Wreath for Emmet Till* by Marilyn Nelson, the poet laureate of Connecticut, who has written this series of sonnets (a "crown" of sonnets, a special form of interconnected sonnets) especially for young readers.

Writing: Students can use the structure to write their own sonnets that express something personal or with which they identify.

Sonnet Number 27 by William Shakespeare (1564-1616)

Weary with toil, I haste me to my bed,

The dear repose for limbs with travel tired,

But then begins a journey in my head

To work my mind when body's work's expired;

For then my thoughts, from far where I abide,

Intend a zealous pilgrimage to thee,

And keep my drooping eyelids open wide,

Looking on darkness which the blind do see;

Save that my soul's imaginary sight

Presents thy shadow to my sightless view,

Which, like a jewel hung in ghastly night,

Makes black night beauteous and her old face new.

Lo, thus, by day my limbs, by night my mind,

For thee and for myself no quiet find.

"Sonnet Number 27" was originally published in *Shakespeare's Sonnets* 1609.

Sonnet 30 by Edna St. Vincent Millay (1892-1950)

Love is not all: It is not meat nor drink

Nor slumber nor a roof against the rain,

Nor yet a floating spar to men that sink

and rise and sink and rise and sink again.

Love cannot fill the thickened lung with breath

Nor clean the blood, nor set the fractured bone;

Yet many a man is making friends with death

even as I speak, for lack of love alone.

It well may be that in a difficult hour,

pinned down by need and moaning for release

or nagged by want past resolutions power,

I might be driven to sell you love for peace,

Or trade the memory of this night for food.

It may well be. I do not think I would.

Poetica Erotica. Crown Publishers, 1921.

Sonnet 29 by Edna St. Vincent Millay

Pity me not because the light of day

At close of day no longer walks the sky;

Pity me not for beauties passed away

From field to thicket as the year goes by;

Pity me not the waning of the moon,

Nor that the ebbing tide goes out to sea.

Nor that a man's desire is hushed so soon.

And you no longer look with love on me.

This have I known always: Love is no more

Than the wide blossom which the wind assails.

Than the great tide that treads the shifting shore.

Strewing fresh wreckage gathered in the gales:

Pity me that the heart is slow to learn

When the swift mind beholds at every turn.

Poetica Erotica. Crown Publishers, 1921.

One Art by Elizabeth Bishop (1911-1979)

The art of losing isn't hard to master;

so many things seem filled with the intent

to be lost that their loss is no disaster.

Lose something every day. Accept the fluster

of lost door keys, the hour badly spent.

The art of losing isn't hard to master.

Then practice losing farther, losing faster:

places, and names, and where it was you meant

to travel. None of these will bring disaster.

I lost my mother's watch. And look! My last, or

next-to-last, of three loved houses went.

The art of losing isn't hard to master.

I lost two cities, lovely ones. And, vaster,

some realms I owned, two rivers, a continent.

I miss them, but it wasn't a disaster.

--Even losing you (the joking voice, a gesture

I love) I shan't have lied. It's evident

the art of losing's not too hard to master

though it may look like (*Write* it!) like disaster.

(This poem follows the Villanelle form.)

Theory by Dorothy Parker (1893-1967)

Into love and out again,
Thus I went and thus I go.
Spare your voice, and hold your pen:
Well and bitterly I know
All the songs were ever sung,
All the words were ever said;
Could it be, when I was young,
Someone dropped me on my head?

Summons by Robert Francis (1901-1987)

Keep me from going to sleep too soon

Or if I go to sleep too soon

Come wake me up. Come any hour

Of night. Come whistling up the road.

Stomp on the porch. Bang on the door.

Make me get out of bed and come

And let you in and light a light.

Tell me the northern lights are on

And make me look. Or tell me clouds

Are doing something to the moon

They never did before, and show me.

See that I see. Talk to me till

I'm half as wide awake as you

And start to dress wondering why

I ever went to bed at all.

Tell me the walking is superb.

Not only tell me but persuade me.

You know I'm not too hard persuaded.

62

Sample Lesson: Poetic Devices

Focus Question: What effect does *form and structure* have on meaning?

Teaching Point: To understand how rhyme is used to unify and provide structure to poems as well as impact meaning

Materials/Resources/Reading: copies of "Poetic Devices Overview and Types of Rhyme" handout. Copies of all of the poems read so far.

Model/Demonstration: Share two lines of poetry that rhyme.
For example: Pity me that the heart is slow to learn
               When the swift mind beholds at every turn. (Millay)
Underline the rhyming words "learn" and "turn" and ask students what effect those words create when the couplet is read aloud. List their answers on the board. Next, ask "What is rhyme?" Have students share definitions and their own examples of rhyme (have them use their collection of poems as a resource if desired). Lead a discussion in which students try to categorize and define rhyme. Model short examples of the different types of rhyme from the poetic device handout.

Guided Practice: Use a poem that the students are familiar and comfortable with to explain rhyme and how it affects meaning. For example, use "My Papa's Waltz" by Theodore Roethke to have students examine the rhymes and how they influence the meaning.

The whiskey on your breath	1	Lines 2 and 4 and lines 5 and 7 are slant rhymes (inexact rhymes, or almost-rhymes). The first two stanzas use slant rhyme combined with true rhyme; the third and fourth stanzas use true rhyme.
Could make a small boy dizzy;	2	
But I hung on like death:	3	
Such waltzing was not easy.	4	
We romped until the pans	5	
Slid from the kitchen shelf;	6	
My mother's countenance	7	The second half of the poem uses shorter rhyming words and true end rhyme. The structure is less relaxed than in the first half.
Could not unfrown itself.	8	
The hand that held my wrist	9	
Was battered on one knuckle;	10	
At every step you missed	11	How does examining the poem's rhyming structure help you think about the poem as a whole?
My right ear scraped a buckle.	12	
You beat time on my head	13	
With a palm caked hard by dirt,	14	
Then waltzed me off to bed	15	
Still clinging to your shirt.	16	

63

Independent/Pair/Group Work:
1.Students work in pairs to locate a poem in their collection that uses rhyme and to examine it in the same way that was modeled. Students take notes on their observations and share with others who chose different poems to examine.
2.Students work in pairs to reread the poetry they have read so far and select a poem with strong rhyme to read aloud. The pairs join another pair and read poems aloud to each other.
3.Students work in pairs to create original examples of true rhyme and slant rhyme, in couplets or quatrains.

Differentiation: pair and small group investigation, varied texts that match student ability, modeling of task or work with groups that need assistance.

Share: Pairs volunteer to perform their rhymes aloud to whole class and demonstrate how the rhyme is used to affect meaning of the poems.

Assessment: Collect student samples and pair work.

Poetic Devices

Alliteration: a device in which several words in the same line or stanza share the same consonant sound at the beginning of the word
Example: *She sold sea shells down by the sea shore.*
(The "s" and "sh" sounds emphasize the sound of ocean waves.)

Assonance: a device in which several words in the same line or stanza share the same vowel sound. Example: *"Old age should burn and rave at close of day; Rage, rage, against the dying of the light."* (Dylan Thomas)

Consonance: the repetition of internal or ending consonant sounds in a short sequence of words. Example: The rock fell out of my pocket into the thick mud.

Meter: A measure of the quantity of rhythm in poetry. Meter is measured in feet.

Rhyme: is often used to emphasize a particular emotion or idea in a poem. There are different kinds of rhyme:

> **Internal rhyme:** rhyme that occurs within a line instead of at the end of two lines. Example: "I bring fresh **showers** for the thirsty **flowers**." (Shelley)

> **Perfect rhyme:** two or more words' final stressed vowel and all following sounds are similar. Also called **true rhyme**.
> Example: *slight, flight, height* ; *younger, hunger; told, old; trace, place*

> **Slant rhyme:** two words that almost rhyme, with an imperfect match in sound. Example: *dizzy, easy; crown, done*

Rhythm: the regular pattern of accents in the flow of a poem and the rise and fall of stresses on words in the meter of the poem.

Stress: to place emphasis on a syllable or word in pronouncing it or following a metrical pattern.

Syllable: a small segment of a spoken word containing one or more vowels, or one or more vowels with one or more consonants.
Example: the word "understanding" has four syllables: un-der-stand-ing.

Syntax: the way in which words and phrases are arranged to form sentences

Tone: the poet's attitude in style or expression toward the subject. This can refer to the mood of the poem itself, in the sense of atmosphere.

Lesson: Line Breaks and White Space

Focus Question: How do poetic forms and structures affect meaning?

Teaching Point: To observe and analyze how poets use line breaks and white space.

Why/Purpose/Connection: To add to students' growing understanding and appreciation of structure in poems by examining line breaks and white space

Materials/Resources/Reading:
Copies of the poem "Foul Shot"
http://mdk12.org/assessments/high_school/look_like/2006/english/resources/foulshot.html
A rewritten version of the poem "Foul Shot" by Edwin Hoey as one continuous paragraph.
Copies of the following poems:
"Owl Pellets" by Ralph Fletcher at
http://aloneonalimb.blogspot.com/2007/03/ptsw-owl-pellets.html
"Why Are Poems so Dark" by Linda Pasten
http://www.poetryfoundation.org/archive/poem.html?id=31132
"Famous" by Naomi Shihab Nye
http://www.poetryfoundation.org/archive/poem.html?id=177521
"Shoes" poem by Morghan Barnes
http://www.literacyrules.com/concrete_poems.htm (click on Morghan Barnes or any of the other poets on this page to see how concrete poems take full advantage of line breaks and white space)

Model/Demonstration:
Students will first observe the effectiveness that line breaks and white spaces bring to poetry by comparing and contrasting the same poem written with and without line breaks. Use the poem "Foul Shot" for this exercise.
Encourage students to notice how line breaks and white space affect the poem and how the words in the poem are chosen and placed onto the paper. Reinforce that poets place their words onto paper in certain ways so that readers will read them in a certain way.

Independent/Pair/Group Work:
After a class discussion of the activity using the poem "Foul Shot", students will examine how a variety of poets make use of line breaks and white space in creative ways, including those who write "concrete" poetry (a concrete poem is a poem where the words are written so that they create a shape suggested by the subject of the poem).
 Distribute copies of the poems listed above.
In groups of 3-4, students will read the poems (silently and aloud) and discuss the effect that white space and line breaks have on the poems.

66

Share/Closure:
Lead a class discussion to close the lesson where students will draw conclusions about the effects of line breaks and white space.

Assessment: As a reflection in their writer's notebooks, students identify two strategies that would help another student when reading poetry. Students can title the entry "How to Read a Poem."

Extension/Writing:
1. Students can write their own poems where they experiment with line breaks and white space, or they can revisit a poem they wrote earlier in the unit and revise it with line breaks and white space in mind.
2. Students can try to write concrete poems.

Sample Lesson: Cultural and Historical Context of Poetry

Focus Question: What is the significance of a poem's cultural and historical context?

Teaching Point: To consider how a poem's cultural or historical context enriches understanding.

Why/Purpose/Connection: Students understanding of poems will increase when they consider the historical and cultural background of the poet.

Materials/Resources/Reading:
Copy of the poem "A Hymn to Childhood" by Li-Young Lee
http://www.poetryarchive.org/poetryarchive/singlePoem.do?poemId=8972

Ask students if they think that poems can be better understood within a cultural or historic context. Is it important to know when the poet lived? Where he/she lived? What he/she experienced? Why or why not?

Read the poem "A Hymn to Childhood" by Li-Young Lee with the students. You can project the poem onto a Smartboard using the Internet or print copies from the website. Read the poem once through from beginning to end. Then reread, pausing at the end of each stanza to discuss with students.

After rereading, discuss the entire poem with students. Point out the references to soldiers, loudspeakers, a new era. Ask if the students can figure out what these references might allude to. Would understanding these references help to better understand the poem? Why or why not?

Share Li-Young Lee's background with the students. (The author's background can also be found on the same web page as the poem under *About the Poet*.) Read the background and then read the poem again with the students. What new insights do they have now?

For further discussion or debate:

Can the poem stand on its own (without the reader's understanding the historical references)? Why or why not? Encourage students to explain and defend their responses.

Independent/Pair/Group Activity:
Use the poems that follow to let students explore the ideas in this lesson further.

In Flanders Fields
By Lieutenant Colonel John McCrae, MD (1872-1918)
Canadian Army

In Flanders Fields the poppies blow

Between the crosses row on row,

That mark our place; and in the sky

The larks, still bravely singing, fly

Scarce heard amid the guns below.

We are the Dead. Short days ago

We lived, felt dawn, saw sunset glow,

Loved and were loved, and now we lie

In Flanders fields.

Take up our quarrel with the foe:

To you from failing hands we throw

The torch; be yours to hold it high.

If ye break faith with us who die

We shall not sleep, though poppies grow

In Flanders fields.

Blake's poem, written in 1792, portrays a city in which all people are trapped, exploited and infected.

London by William Blake

I wander thro' each charter'd street,

Near where the charter'd Thames does flow,

And mark in every face I meet

Marks of weakness, marks of woe.

In every cry of every Man,

In every Infant's cry of fear,

In every voice, in every ban,

The mind-forg'd manacles I hear.

How the Chimney-sweeper's cry

Every black'ning Church appalls;

And the hapless Soldier's sigh

Runs in blood down Palace walls.

But most thro' midnight streets I hear

How the youthful Harlot's curse

Blasts the new-born Infant's tear

And blights with plagues the Marriage hearse.

Sample Lesson Interpreting Poetry

Focus Question: How does performance affect our understanding of poetry?

Teaching Point: Students will consider how performance and interpretation influence meaning.

Why/Purpose/Connection:
Materials Needed/ Resources/Reading
Recording of "All Apologies" by Nirvana
http://www.pandora.com/music/song/nirvana/all+apologies
Recording of "All Apologies" by Sinead O'Connor
http://www.youtube.com/watch?v=XuHxqzgFLvQ

Model/Demonstration: Play each song. The written lyrics should also be available for students. After each song, have students write down the images that came to mind as they listened to each song. Discuss student responses.
Ask students:
How did their responses to each version of the song differ? How were their responses the same?
How did each artist interpret the lyrics?
In what ways are the songs like poetry? How are they different?
Do they contain poetic devices (rhythm, tone, theme, imagery, etc.)?

Provide copies of the lyrics. Ask students to consider if the written lyrics could be interpreted differently had they not listened to the songs.

Independent/Pair/Group Exploration:
Provide access to "Ain't No Sunshine" by Akon
(Lyrics:http://www.metrolyrics.com/aint-no-sunshine-lyrics-akon.html)
 and the original version by Bill Withers. (Withers lyrics:
http://www.metrolyrics.com/aint-no-sunshine-lyrics-bill-withers.html; Withers video: http://www.youtube.com/watch?v=tIdIqbv7SPo)
Students can compare and contrast the two versions.

Closure: Pose this question: have student's definition of poetry changed? Let students discuss their thoughts and responses to the question.   Are song lyrics poetry? Why or why not? If they are, are they always, or just sometimes? When are they?

Extension/Assessment: Have students find cover versions of songs they like and analyze how the different versions, singers and musical arrangements affect meaning and interpretation.

71

Sample Lesson: Performance in Poetry

Focus Question: What is the importance of performance in poetry?

Teaching Point: To understand how a dramatic reading can impact tone and meaning

Why/Purpose/Connection: Learning to perform poems dramatically will increase student understanding of the poems they read.

Materials/Resources/Reading:
Chart paper, highlighters, index cards
Copies of Performance Annotation chart
Copies of Warm-Up hand out

Model/Demonstration: View the performance of Knicks' Poetry Slam 2009 at Youtube – performances by B. Yung and Sonya Li at
http://www.youtube.com/watch?v=oLGpOboonlk Sonya Li's performance
http://www.youtube.com/watch?v=GNuhJE9I0Qo B. Yung's performance
(Please note, not all performances at the Slam are appropriate for school use.)

Lead a discussion or ask the following questions:
What do the students notice about how the poem was presented (body language, position on the stage, voice tone, expression, gestures, etc.)? How did the performance techniques add to the experience of the poem? What was the overall tone or mood of the poem? What techniques did the performers employ? How did you (as a listener) respond to the performance? To the poem?

Independent/Paired/Small Group Work:
Distribute copies of the following poems to students and ask that they select the one that they wish to perform.
"Fast Break" by Edward Hirsch http://www.loc.gov/poetry/180/109.html
"This Moment" by Eavon Boland http://www.loc.gov/poetry/180/138.html
"The Death of Santa Claus' by Charles Webb
http://www.loc.gov/poetry/180/115.html
"The Rider' by Naomi Shihab Nye http://www.loc.gov/poetry/180/165.html

Have students work in pairs or small groups to read and then annotate the poem with (* ! ?).
Encourage students to read the poems more than once. Pairs/groups will share and discuss the poem.
Conduct a brief whole class discussion while encouraging students to identify what is most important about their poem.

72

Students will then work in their groups or pairs to plan and practice how they will perform their chosen poem. Give students 15-20 minutes to prepare.

Before the performances begin share the warm-ups with the class and encourage students to use the exercises to prepare. Vocal and physical warm ups are included with this lesson.

Before students perform, remind them of respectful audience behavior.
Then, each group takes turns performing their poems.

Share/Closure:
After the performances lead a class discussion. Allow students to respond to each other's presentations. Some questions to consider:
How was the performance received? What was the most important thing to come across to listeners? Was this intended? How did the performances affect the listener's interpretation of the poem?

Assessments:
Student performances (teacher can audio or videotape, and use rubric to rate).
Annotated poems that students created to accompany their performance.

A Theatre Warm-up

Source: http://artswork.asu.edu/arts/students/tb/05_01_warmups.htm.

Your right arm up, up; your left arm up, up. Repeat
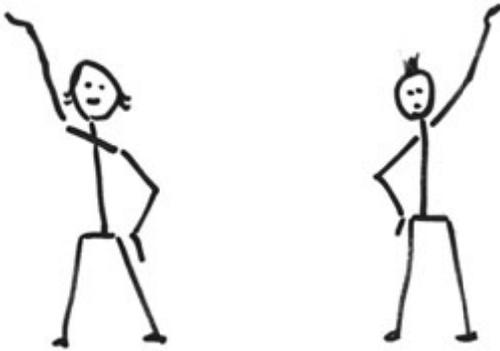
Your right arm to the side; your left arm to the side. Repeat
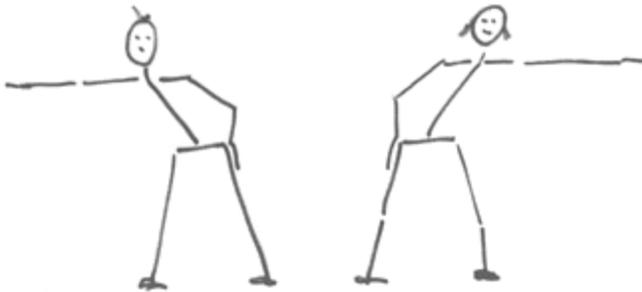
Roll –
Your head to the front, right, back, left. Repeat

74

Your shoulders to the front, up, back, down. Repeat

Bend from your waist forward, to the right, back, left.
Repeat

Step forward with your right foot (leaving your left foot in place).
Stretch your left foot (leaving your right foot in place). Stretch your right foot
(leaving your left foot in place).

Shake out your hands, your head and shoulders, your legs
and feet. Shake out your whole body.

Stand quietly with your arms at your sides.
Breathe in to the count of 1,2,3,4
Breathe out to the count of 1,2,3,4
Repeat.

VOCAL WARM-UP

1. Tongue and lip warm-ups

Say very fast:

ta, ta, ta, ta

da, da, da, da

bah, bah, bah, bah

ma, ma, ma, ma,

2. Tongue twisters
Have your teacher or another student read the line first, then as a class repeat it. Be very certain you are really moving your tongue and your lips! You will be practicing good **diction**.

- Babbling Baby Bobby

- Ki-ki, the cuckoo, cuts capers

- Don didn't do the difficult dangerous deeds

- Few folks find the fine flavor

- Jim, Jill, Jane and Johnny jammed jollily

- Little Lillian lets lazy lizards lie along the lily pads

- Nine nice nieces never noticed nine nice nieces noticing nine nice nieces

- Popular people, people popular places

- Suzy Sampson is surrounded by her sousaphone

- Sheila shall surely show her shining seashore shells

Rubric for Poetry and Performance

	A	B	C	D	F
Preparation	- Everyone in the group remains on task. - The work is completed in class thoroughly with a healthy group dynamic.	- Most of the members of the group were on task for the majority of the time. - Most of the work was done thoroughly, but there was some catching up at the end.	- Some of the members of the group were on task; others had issues. - The job got done after a rush at the end.	- Group members were on task sometimes. - Your work was somewhat finished, but there was a lot more time spent talking about the work rather than doing it.	- There was a lot of discussion about everything, but not much else. - There was no real work accomplished.
Knowledge of the Poetry	- Your interpretation of the poem was clear in your presentation. - Your interpretation was unique and interesting. You communicated it in an interesting, engaging and fun way.	- You knowledge of the poetry was apparent. - You had a clear interpretation that you successfully conveyed to the class.	- Your interpretation was present, but not entirely clear. - It seemed like you needed some more time to prepare. - The audience has some idea of what you are talking about.	- Your interpretation was unclear or not complete. - You seemed confused at times. - The audience was confused.	- It seemed like you were not very familiar with the poem or did not really know what the poem was about. - Your confusion was apparent to the audience.
Showmanship	- You were so much fun to watch!!! - You really brought the audience in and they wanted more. - I felt like I was at a real poetry slam.	- You were fun to watch. - You were creative and the audience enjoyed your performance.	- You were fun to watch. - You seemed to lose focus at points, but overall it was a good show.	- You lost focus at some points and lost your composure. - I was rooting for you… but you didn't quite pull through.	- You did not try to win over the audience. - You were monotone. - You struggled with your reading.

77

Overall Presentation and Creativity	- You were creative and interesting to watch. - I was impressed with your obvious depth of knowledge, showmanship, care, and knowledge. - Your presentation was outstanding and showed obvious time and effort.	- You were creative and interesting to watch. - You knew your stuff and it was clear in your presentation. - It is clear that you used your time wisely and were ready to present.	- Your presentation had flaws: parts were better than others. - You obviously tried with this, but it didn't completely come together.	- You were not prepared and therefore your performance was flawed. - You needed more time to really give a quality performance.	- You just read from the page. - Your effort was not apparent. - You did not provide a comprehensible interpretation of the text.

Group Member Names:

_____

Name and Author of Poem:

_____

Slam! Poetry Performance Annotation Chart

Line From the Poem	Body Language, Gestures	Placement on the stage	Who is speaking the line and to whom?	Tone of voice (loud, soft, fast, slow, overlapping, waiting for one another, long pauses, no pauses)	Additional dramatic elements

Sample Lesson: Found Poetry

Focus Question: How can performance affect the meaning of the written words in a poem?

Teaching Point: Recognize that the way a poem is written will affect the way it is read/performed

Why/Purpose/Connection: Students can apply what they have been learning about form and structure as they make decisions about how to perform poems.

Materials/Resources/Readings:
Chart paper, markers, How to Write a Found Poem (located after this lesson)

Note to Teacher:
Found poems take existing texts and refashion them, reorder them, and present them as poems. The literary equivalent of a collage, found poetry is often made from newspaper articles, street signs, graffiti, speeches, letters, or even other poems. A pure found poem consists exclusively of outside texts: the words of the poem remain as they were found, with few additions or omissions. Decisions of form, such as where to break a line, are left to the poet. Source:
http://www.poets.org/viewmedia.php/prmMID/5780.

Model/Demonstration:
Conduct a Quickwrite: describe at least two ways an author can create meaning in a poem. Teacher leads a discussion in which students brainstorm all the ways they've learned so far regarding how an author can create meaning:
[Performance: gestures, tone, inflection, location on stage, volume, number of speakers
Words: figurative language, rhyme
Structure: line breaks, punctuation, rhythm, poetic forms
Ideas: themes, speaker, identity]

The teacher will model how to write a found poem. (Note: examples of each step are in the appendix.) The teacher will tell the students that they will be writing a found poem today using the texts they've read in the last two lessons.
The teacher will model how to choose lines for a found poem.
- Choose one of the poems in this unit.
Read until the students say stop. The students should call stop when a line resonates with them.- The teacher will ask why the line seems important.

- The teacher writes the line on the board
- Repeat with three or four more poems

For example:

→ And what I am, I was, and I shall be: (de Cleyre)
It is conceit that kills us   (Lawrence)
And be ashamed (Hughes)
And leaping from place to place (Hardy)   80

Once the class has chosen enough lines (four to six lines), tell the students that they are going to be reorganizing them into a poem. The teacher will ask the students to put the lines into a logical sequence. Teacher or student charts the final result.

Example:

$\Longrightarrow$

It is conceit that kills us
And leaping from place to place
And what I am, I was, and I shall be:
And be ashamed

The teacher reads the lines without inflection. Students should modify the draft to show the performer how to read it.
The teacher leads a discussion on the ideas of punctuation, font (bold/regular, large and small, colors, etc), spacing, beat/rhythm, rhyme, etc. How do these elements add to/change the way the poetry is read and received?
 The teacher or student charts the new draft of the poem.
 Student volunteer reads the poem to the class the way it is written.

Example:

                    It is conceit
                      That kills us
              And
              Leaping
                From
                  Place to place
              And what i am i was (and i shall be):
              And be
              Ashamed.

Independent, Pair, & Small Group Work:
The students will write their own found poetry using today's lesson as a model.
They should consider:
Words: figurative language, rhyme
Structure: line breaks, punctuation, rhythm, poetic forms
Ideas: themes, speaker, identity

How do these categories relate to performance (gestures, tone, inflection, location on stage, volume, number of speakers)?

Differentiation: Varied questioning strategies for different students, varied texts for different needs.

Share: Students will perform their poetry for the class.

Homework: Polish your found poem and pass in a final draft. Create a collage or

81

draw a picture to accompany your found poem.

Assessment: Student participation in class discussion, informal observation of independent work, student poetry, student annotations, and student performances

How to Write a Found Poem

Step One: Choose Lines for a Found Poem:

From "The Hymn of the Fat Woman"
made from bone
consumed
From "Bringing My Son to the Police Station to be Fingerprinted"
in the sunlight
through the windshield
Weapons Check
it's reassuring
From "The Hand"
you are the only one
you are the greatest living authority

Step 2: Reorganize the Lines into a Logical Progression (this is your rough draft)

you are the only one
made from bone
Weapons Check
it's reassuring
in the sunlight
through the windshield
you are the greatest living authority
consumed

Step 3: Polish Your Draft and Add in Elements for Performance, Interpretation, and Analysis

     YOU
        are
           the
              only
                 one
made from bone
Weapons Check –
it's reassuring
            in the sunlight
through   the windshield
YOU
are the greatest living authority, consumed.

83

Ideas for Culminating Projects

The projects below should be introduced to students after the first week of the unit. In this way, students can work on their projects as they work through the unit. Provide each student with a folder. In this folder students will keep all their notes, drafts, poems, research, etc. that will be used for the final project.

The following culminating projects provide students with an opportunity to apply their learning in a variety of ways.

Option 1: For students who wish to write their own poetry (or song lyrics):

Create a poem anthology consisting of 8-12 original poems (or songs). Challenge the students to think about an overarching theme or strand (for example love poems, or poems about school, family, etc,) that relates to all the poems in some way. The Poetry anthology must include a title for the collection of poems, an introduction, dedication, a table of contents, and a short bio of the student-author.

Option 2: For students who wish to analyze and collect the poems of others

Select 8-12 poems to include in a poetry anthology. For this project, the students will act as editors. They will select the poems based on a specific theme or strand that appeals to them. Each poem that is selected for the anthology must be accompanied by an explanation as to why this poem is being included in the collection. The explanation should state why this poem is of particular appeal to the student and how it fits with the other poems in the collection. Students will need to determine a title for the collection, an introduction, dedication, table of contents, and a short bio of the student-editor.

Option 3: For students who wish to analyze a collection of poems by one poet

Select 8-12 poems written by the same poet to include in an anthology. For this project the students will act as editors. Each poem that is selected for the anthology must be accompanied by an explanation as to why this poem is being included in the collection. The explanation should state why this poem is of particular appeal to the student and how it fits with the other poems in the collection. Students will need to determine a title for the collection, an introduction, dedication, table of contents, and a short bio of the student-editor.

Encourage students to be creative and include illustrations if they choose.

Putting It all Together

To get students thinking about how their new learning is meaningful and connected to prior learning and future learning, we suggest that at the end of the unit students engage in thoughtful discourse and activities that affirm the relevance of what they have learned. Encourage students to ask the bigger questions about their lives as readers and thinkers and to raise important issues that push their in-school learning toward meaning and purpose in the world outside of school.

Revisit the question that was asked at the beginning of the unit: What is a poem? Students will realize that this is not an easy question to answer. Can they identify the things that **all** poems have in common?   Is this possible? Can poetry be defined? Why or why not?

What do students believe all poems have in common? Why?

Ask the students to think about and discuss the following questions:

- What have I learned about poetry?
- Is this important?
- What have I learned about myself as a reader, thinker and writer?

Revisit students' poetry anticipation guides that they completed at the beginning of the unit. Students can reflect on their initial responses and think about how their opinions have changed (or not).

APPENDICES

Appendix One
A Comprehensive List of Poem-types

Ballad - a poem that tells a narrative story similar to a folk tale or legend which often has a repeated refrain. Ballads are often set to music. Pop and rock musicians today often write and record ballads.
Example: "John Henry," "Casey Jones."

Ballade – (pronounced bel**ahd**) poetry which has three stanzas of seven, eight or ten lines following the pattern a b a b b c b c, and a shorter final stanza of four or five. All stanzas end with the same one-line refrain. Example: from "Proverbial Ballade," by Wendy Cope:

> Fine words won't turn the icing pink;
> A wild rose has no employees;
> Who boils his socks will make them shrink;
> Who catches cold is sure to sneeze.
> Who has two legs must wash two knees;
> Who breaks the egg will find the yolk;
> Who locks his door will need his keys-
> So say I and so say the folk.

Blank verse – a poem written in unrhymed iambic pentameter (the meter often used by Shakespeare in his plays), which has the rhythm of spoken language. Example, from Milton's *Paradise Lost*:

> And study of revenge, immortal hate,
> And courage never to submit or yield:

Cinquain - Poetry with five lines. Line 1 has one word (the title). Line 2 has two words that describe the title. Line 3 has four words that tell the action. Line 4 has six words that express the feeling, and line 5 has two words which recall the title. Example, from Adalaide Crapsey's "November Night":

> Listen...
> With faint dry sound,
> Like steps of passing ghosts,
> The leaves, frost-crisp'd, break from the trees
> And fall.

Couplet - A couplet has rhyming stanzas made up of two lines. Example, author unknown:

> Marguerite, go wash your feet,
> The Board of Health's across the street.

87

Concrete – poems that are written in such a way that they make a picture of the thing being written about. Example: Breezes," by Court Smith:

Dramatic monologue - A type of spoken verse that gives insight into the feelings of the speaker. Dramatic monologues are spoken to a listener, as opposed to a soliloquy, where the speaker is thinking aloud when alone.
Example, from "Dover Beach" by Matthew Arnold:

> Ah, love, let us be true
> To one another! for the world, which seems
> To lie before us like a land of dreams,
> So various, so beautiful, so new,
> Hath really neither joy, nor love, nor light,
> Nor certitude, nor peace, nor help for pain;
> And we are here as on a darkling plain
> Swept with confused alarms of struggle and flight,
> Where ignorant armies clash by night.

Elegy - A sad and thoughtful poem about the death of an individual.
Example, from "Oh Captain, My Captain" by Walt Whitman (about Lincoln's assassination):

> But O heart! heart! heart!
> O the bleeding drops of red,
> Where on the deck my Captain lies,
> Fallen cold and dead.

Epic - An extensive, serious poem that tells the story about a heroic figure.
Example: *The Odyssey* by Homer.

Epigram - A very short, ironic and witty poem usually written as a brief couplet or quatrain. The term is derived from the Greek *epigramma* meaning inscription.
Example, from Oscar Wilde:
> The only thing to do with good advice is pass it on;
> it is never of any use to oneself.

Free verse - Poetry written according to the rhythm of speech rather than following a particular rhyme scheme. Example: "The Red Wheelbarrow" by William Carlos Williams:

> so much depends
> upon
> a red wheel
> barrow
> glazed with rain
> water
> beside the white
> chickens.

Found – a poem that is created by using "found" words (words and phrases in the environment, newspaper, etc.)

Ghazal - A short lyrical poem, originating in Arabic verse and popular in Persian and Urdu poetry today. It consists of rhyming couplets and a refrain. Each line has the same meter. Themes are usually connected to love and separation.
Example from "Number 57" by Rumi,:

> Separation from companions is unwise
> Treading the path without light is unwise
>
> If the throne and scepter have been your prize
> Descent from prince to pauper is unwise.

Haiku - A Japanese nature poem composed of three unrhymed lines of five, seven, and five syllables. Example by Basho:

> None is traveling
> Here along this way but I,
> This autumn evening.

Iambic pentameter - One short syllable followed by one long one, or one unstressed syllable followed by one stressed syllable, five sets in a row.
Example, with stressed syllables shown in bold, from Shakespeare's "Sonnet 18:"

> Rough **winds** do **shake** the **dar**ling **buds** of **May**,
> And **Sum**mer's **lease** hath **all** too **short** a **date**:

Idyll- Poetry that either depicts a peaceful, idealized country scene or a long poem telling a story about heroes of a bygone age.
Example: *Idylls of the King* by Alfred Lord Tennyson (about King Arthur).

89

Italian sonnet - A sonnet consisting of an octave (two quatrains) with the rhyme pattern a b b a a b b a, describing a problem, followed by six lines with a rhyme pattern of c d e c d e or c d c d c d, which resolve the problem.
Example from *Love Sonnets to Laura* by Petrarch (translated from Italian, so not in rhyme)

> Love found me all disarmed and found the way
> was clear to reach my heart down through the eyes
> which have become the halls and doors of tears.
> It seems to me it did him little honour
> to wound me with his arrow in my state
> and to you, armed, not show his bow at all.

Limerick - a short (sometimes off-color), humorous poem consisting of five lines. Lines 1, 2, and 5 have seven to ten syllables; they rhyme and use the same verbal rhythm. The 3rd and 4th lines have five to seven syllables, rhyme and have the same rhythm. Example from *The Book of Nonsense* by Edward Lear:

> There was an Old Lady whose folly,
> Induced her to sit in a holly;
> Whereon by a thorn,
> Her dress being torn,
> She quickly became melancholy.

Lyric – a poem that expresses the thoughts, feelings, and state of mind of the poet. The lyric poet addresses the reader directly.

Ode – a long poem which is written in praise of or dedicated to someone or something. Example from "Ode to a Grecian Urn" by John Keats:

> What men or gods are these? What maidens loath?
> What mad pursuit? What struggle to escape?
> What pipes and timbrels? What wild ecstasy?

Quatrain – a stanza or poem consisting of four lines. Rhyme scheme can follow the aabb, abab, abba, or abcb pattern. Example from "The Tyger" by William Blake:

> Tyger! Tyger! burning bright
> In the forests of the night,
> What immortal hand or eye
> Could frame thy fearful symmetry?

Rhyme - a kind of rhyming poem with the repetition of the same or similar sounds of two or more words, usually at the end of the line.

90

Rondeau – a lyric poem of French origin having 15 lines with two rhymes and with the opening phrase repeated twice as the refrain. It was traditionally set to music. It is related to the French rondel and the English roundel.
Example "In Flanders Fields" by John McCrae:

>   In Flanders Fields the poppies blow
>   Between the crosses row on row,
>   That mark our place; and in the sky
>   The larks, still bravely singing, fly
>   Scarce heard amid the guns below.
>   We are the Dead. Short days ago
>   We lived, felt dawn, saw sunset glow,
>   Loved and were loved, and now we lie
>   In Flanders fields.
>   Take up our quarrel with the foe:
>   To you from failing hands we throw
>   The torch, be yours to hold it high.
>   If ye break faith with us who die
>   We shall not sleep, though poppies grow
>   I n Flanders fields.

Senryu – a short poem, similar to haiku in structure that focuses on human nature, often in a humorous or satiric way. The poem has ten to fourteen syllables in no set order. Example by WelchM (Michael Dylan Welch):

>   bending for a dime
>   two businessmen
>   bump heads

Sestina – a poem consisting of six six-line stanzas and a three-line tercet (called an envoy). The end words of the first stanza are repeated in varied order as end words in the other stanzas and also recur in the envoy.
Example from "Sestina on Six Words by Weldon Kees" by Donald Justice, with final word in each line in bold:

>   I often wonder about the **others**
>   Where they are bound for on the **voyage**,
>   What is the reason for their **silence**,
>   Was there some reason to go **away**?
>   It may be they carry a dark **burden**,
>   Expect some harm, or have done **harm**.
>
>   How can we show we mean no **harm**?
>   Approach them? But they shy from **others**.
>   Offer, perhaps, to share the **burden**?
>   They change the subject to the **voyage**,
>   Or turn abruptly, walk **away**,
>   To brood against the rail in **silence**.

91

Sonnet – a lyric poem that consists of 14 lines which follow a conventional rhyme scheme. English sonnets have lines of ten syllables written in iambic pentameter. Example: Shakespeare's Sonnet 116:

> Let me not to the marriage of true minds
> Admit impediments, love is not love
> Which alters when it alteration finds,
> Or bends with the remover to remove.
> O no, it is an ever fixéd mark
> That looks on tempests and is never shaken;
> It is the star to every wand'ring bark,
> Whose worth's unknown although his height be taken.
> Love's not time's fool, though rosy lips and cheeks
> Within his bending sickle's compass come,
> Love alters not with his brief hours and weeks,
> But bears it out even to the edge of doom:
>
> If this be error and upon me proved,
> I never writ, nor no man ever loved.

Tanka – a classical Japanese poem of five lines, the first and third composed of five syllables and the other seven. (5-7-5-7-7).Example by Okura:

> What are they to me,
> Silver, or gold, or jewels?
> How could they ever
> Equal the greater treasure
> That is a child? They can not.

Terza Rima – a type of poetry consisting of 10 or 11 syllable lines arranged in three-line tercets that are linked to each other by repetition (like a chain). The pattern is ABA, BCB, CDC, DED. The Italian poet Dante Alighieri popularized this form. Example: from "Ode to the West Wind" by Percy Bysshe Shelley:

> O wild West Wind, thou breath of Autumn's being, (A)
> Thou, from whose unseen presence the leaves dead (B)
> Are driven, like ghosts from an enchanter fleeing, (A)
>
> Yellow, and black, and pale, and hectic red, (B)
> Pestilence-stricken multitudes: 0 thou, (C)
> Who chariotest to their dark wintry bed (B)
>
> The wingèd seeds, where they lie cold and low, (C)
> Each like a corpse within its grave, until (D)
> Thine azure sister of the Spring shall blow (C)

Her clarion o'er the dreaming earth, and fill (D)
(Driving sweet buds like flocks to feed in air) (E)
With living hues and odours plain and hill: (D)

Villanelle – a 19-line poem consisting of five tercets and a final quatrain on two rhymes. The first and third lines of the first tercet repeat alternately as a refrain closing the succeeding stanzas and joined as the final couplet of the quatrain. Example from "The House on the Hill" by Edwin Arlington Robinson:

They are all gone away,
The House is shut and still,
There is nothing more to say.
Through broken walls and gray
The winds blow bleak and shrill.
They are all gone away.
Nor is there one to-day
To speak them good or ill:
There is nothing more to say.
Why is it then we stray
Around the sunken sill?
They are all gone away,

Adapted from:
http://www.poemofquotes.com/articles/poetry_forms.php
http://web.cn.edu/kwheeler/chinese_poetry.html
http://wikipedia.org
http://allpoetry.com
http://www.types-of-poetry.org.uk/index.htm

93

Appendix Two

Academic Vocabulary for Poetry

<u>Assonance</u> is the repetition of similar vowel sounds, but with different end consonants in a line or passage of verse or prose, a vowel rhyme as in the words date and fade.

<u>Cacophony</u> is a technique which was used by the famous poet and author Lewis Carroll. Lewis Carroll makes use of cacophony in the poem 'Jabberwocky' by using an unpleasant spoken sound created by clashing consonants. The word cacophony originates from the Greek word meaning "bad sound."

<u>Connotation</u> is what a word suggests or evokes beyond its "dictionary" definition.

<u>Consonance</u> is the repetition, at close intervals, of the middle or final consonants of accented syllables or important words, especially at the ends of words, as in *blank* and *think* or *strong* and *bring.*

The <u>denotation</u> of a word is its dictionary definition whereas the connotation of a word is its emotional content.

<u>Enjambment</u> comes from the French word for "straddle." Enjambment is the continuation of a sentence from one line or couplet into the next.

<u>Euphemism</u> is the substitution of a harmless expression instead of using a harsh or unpleasant one. Like when we 'pass away' as opposed to 'die.'

<u>Euphony</u> is from Greek meaning "good sound." The opposite of cacophony, euphony refers to pleasant sounds created by the smooth phonetic quality of chosen words.

<u>Free verse</u> is a form of poetry which uses few rules and limitations with either rhymed or unrhymed lines that have no set or fixed pattern. Early 20th-century poets were the first to write what they called "free verse" which allowed them to break the formula and rigidity of traditional poetry.

<u>Hyperbole</u> is a type of figurative language that depends on intentional overstatement (exaggeration).

<u>Iambic pentameter</u>, is the most common type of meter in English poetry. It consists of five sets of stressed and unstressed syllables.

<u>Imagery</u> is the use of images and senses to intensify the words and meanings.

<u>Irony</u> illustrates a situation, or a use of language, involving some kind of discrepancy. The result of an action or situation is the reverse of what is expected.

<u>Metaphor</u> is a relationship comparing two unlike objects. A metaphor is a direct comparison, naming something as something else.

<u>Onomatopoeia</u> is a figure of speech where words are used to imitate sounds.

<u>Persona</u> refers to the narrator or speaker of the poem, different than the author: a narrative voice other than the poet tells the entire poem.

<u>Prose poetry</u> combines the characteristics of poetry with prose containing structure or verse. Prose poetry deliberately breaks some of the normal rules of prose to create heightened imagery or emotional effect.

<u>Refrain</u> comes from the Old French word "refraindre" meaning to repeat. Refrain is a phrase, line, or group of lines that is repeated throughout a poem, usually after each stanza.

<u>Rhythm</u> is significant in poetry because poetry is so emotionally charged and intense. Rhythm can be measured in terms of heavily stressed to less stressed syllables.

<u>Simile</u> is a figure of speech in which two things are compared using the word "like" or "as."

Source: adapted from http://www.types-of-poetry.org.uk/45-verse.htm

Appendix Three

Anchor Poems, Recommended Poems and Their Internet Locations	
Author	**Title and URL**
Akon	Ain't No Sunshine (cover) Lyrics:http://www.metrolyrics.com/aint-no-sunshine-lyrics-akon.html
Angelou, Maya	Alone http://www.poemhunter.com/poem/alone-6/
Baraka, Amiri	X http://www.pbs.org/wnet/foolingwithwords/
Barnes, Morghan	Shoes http://www.literacyrules.com/concrete_poems.htm
Basho, Matsuo	Various Haiku http://www.poetry-chaikhana.com/B/BashoMatsuo/index.htm
Berman, David	Self-Portrait at 28 http://www.poemhunter.com/poem/self-portrait-at-28/
Berryman, John	Dream Song 40: I'm scared a lonely. Never see my son http://www.americanpoems.com/poets/john-berryman/3572
Bishop, Elizabeth	One Art http://www.poets.org/viewmedia.php/prmMID/15212
Bly, Robert	Gratitude to Old Teachers http://www.loc.gov/poetry/180/072.html
Boland, Eavon	*This Moment* http://www.loc.gov/poetry/180/138.html
Brooks, Gwendolyn	We Real Cool http://www.poemhunter.com/poem/we-real-cool/
Choyce, Lesley	I'm Alive, I Believe in Everything http://lesleychoyce.wordpress.com/2007/09/06/im-alive-i-believe-in-everything/
Clifton, Lucille	Adam Thinking http://www.pbs.org/wnet/foolingwithwords/
Clifton, Lucille	Eviction (originally called "The First") http://www.educationoasis.com/curriculum/Printables/PDF/LA/LA_Intro_Poetry_partI.pdf
Clifton, Lucille	this morning http://project1.caryacademy.org/echoes/main/curriculum/PoemsInspiredByOtherPoets.doc.
Cobain, Kurt (Cover: Sinead O'Connor)	All Apologies Cobain: http://www.pandora.com/music/song/nirvana/all+apologies O'Connor: http://www.youtube.com/watch?v=XuHxqzgFLvQ
Collins, Billy	Introduction to Poetry http://www.loc.gov/poetry/180/001.html
Collins, Billy	On Turning Ten http://www.poemhunter.com/poem/on-turning-ten/
Collins, Billy	Workshop http://www.poetryfoundation.org/archive/poem.html?id=176048

96

Collins, Martha	Lines http://www.loc.gov/poetry/180/005.html
Connolly, Geraldine	The Summer I Was Sixteen http://www.loc.gov/poetry/180/003.html
Cullen, Countee	Incident http://oldpoetry.com/opoem/9777-Countee-Cullen-Incident
Daniels, Jim	Wheels http://www.loc.gov/poetry/180/021.html
Dickinson, Emily	I'm Nobody http://www.americanpoems.com/poets/emilydickinson/10240
Dove, Rita	Exit http://www.ctadams.com/ritadove13.html
Duchamel, Denise	I've Been Known http://www.loc.gov/poetry/180/065.html
Dunbar, Paul	We Wear The Mask http://www.potw.org/archive/potw8.html
Elliot, T.S.	The Love Song of J. Alfred Prufrock http://www.bartleby.com/198/1.html
Fletcher, Ralph	Owl Pellets http://aloneonalimb.blogspot.com/2007/03/ptsw-owl-pellets.html
Francis, Robert	Summons http://www.poemhunter.com/poem/summons/
Foss, Raymond A	Lonely http://famouspoetsandpoems.com/poets/raymond_a__foss/poems/21542
Garrison, Deborah	Please Fire Me http://www.pbs.org/wnet/foolingwithwords/
Gregory, Djanikian	How I Learned English www.teacherweb.com/.../HowILearnedEnglishByGregoryDjanikian.doc
Halliday, Mark	Key to the Highway http://www.loc.gov/poetry/180/161.html
Hamer, Forest	Lesson http://www.loc.gov/poetry/180/059.html
Hammond, Mac	Once Upon a Time There Was a Man http://www.loc.gov/poetry/180/153.html
Hirsch, Edward	Fast Break http://www.loc.gov/poetry/180/109.html
Hoey, Edwin	Foul Shot http://mdk12.org/assessments/high_school/look_like/2006/english/resources/foulshot.html
Hill, Lauren	Every Ghetto, Every City http://www.youtube.com/watch?v=q41VCiVUIRU
Hudgins, Andrew	In the Well http://www.loc.gov/poetry/180/041.html

Hughes, Langston	As I Grew Older http://www.poemhunter.com/poem/as-i-grew-older/
Hughes, Langston	I, Too, Sing America http://www.poets.org/viewmedia.php/prmMID/15615
Hughes, Langston	The Negro Speaks of Rivers http://www.poets.org/viewmedia.php/prmMID/15722
Hughes, Langston	Theme for English B http://www.poets.org/viewmedia.php/prmMID/15614
Jarman, Mark	Ground Swell http://www.poets.org/viewmedia.php/prmMID/15642
Johnson, Kate Knapp	The Meadow http://www.loc.gov/poetry/180/033.html
Kenyon, Jane	Otherwise http://www.loc.gov/poetry/180/050.html
Kipling, Rudyard	If http://www.everypoet.com/archive/poetry/Rudyard_Kipling/kipling_if.htm
Kunitz, Stanley	Haley's Comet http://www.pbs.org/wnet/foolingwithwords/
Lamkin, Kurtis	Jump Mama http://www.pbs.org/wnet/foolingwithwords/
Lee, Li-Young	A Hymn to Childhood http://www.poetryarchive.org/poetryarchive/singlePoem.do?poemId=8972
Levin, Phillis	End of April http://www.loc.gov/poetry/180/178.html
Lim, Shirley Geok-lin	Riding into California http://www.pbs.org/wnet/foolingwithwords/
Lorde, Audrey	Hanging Fire http://famouspoetsandpoems.com/poets/audre_lorde/poems/19831
McCrae, John	In Flanders Fields http://www.arlingtoncemetery.net/flanders.htm
Merwin, W.S.	Yesterday http://www.pbs.org/wnet/foolingwithwords/
Millay, Edna St. Vincent	Sonnet: Love Is not All http://www.poetry-archive.com/m/sonnet_millay.html
Murphy, Thomas	Mentor http://www.loc.gov/poetry/180/163.html
Noyes, Alfred	The Highwayman http://www.poemhunter.com/poem/the-highwayman/
Nye, Naomi Shihab	The Rider http://www.loc.gov/poetry/180/165.html
Parker, Dorothy	Theory http://www.poemhunter.com/poem/theory/
Pasten, Linda	*Why are Poems so Dark* http://www.poetryfoundation.org/archive/poem.html?id=31132

Polanco, Julio Noboa	Identity http://www.dellwyn.com/thoughts/identity.html
Rosenthal, Michele	Before the World Intruded http://www.loc.gov/poetry/180/148.html
Ruefle, Mary	The Hand http://www.loc.gov/poetry/180/121.html
Sarojini Naidu	Life http://www.poemhunter.com/best-poems/sarojini-naidu/life-4/
Sexton, Anne	Young http://www.americanpoems.com/poets/annesexton/4504
Sheehan, Julie	Hate Poem http://www.loc.gov/poetry/180/127.html
Shy, Shoshauna	Bringing my Son to the Police Station to be Fingerprinted http://www.poemhunter.com/poem/bringing-my-son-to-the-police-station-to-be-fing/
Soto, Gary	Ode to Family Photographs, Who Will Know Us? http://www.poets.org/viewmedia.php/prmMID/19710
Strand, Mark	Eating Poetry http://www.sccs.swarthmore.edu/users/99/jrieffel/poetry/strand/eating.html
Teasdale, Sara	The Crystal Gazer http://www.poemhunter.com/poem/the-crystal-gazer/
Tennyson, Alfred Lord	In Memoriam http://theotherpages.org/poems/books/tennyson/tennyson01.html
Transtromer, Tomas	Kyrie http://www.loc.gov/poetry/180/166.html
Waggoner, David	Lost http://www.panhala.net/Archive/Lost.html
Webb, Charles	The Death of Santa Claus http://www.loc.gov/poetry/180/115.html
Wenderoth, Joe	My Life http://www.loc.gov/poetry/180/079.html
Wenderoth, Joe	The Only Fortunate Thing http://judithpordon.tripod.com/poetry/joe_wenderoth_the_only_fortunate_thing.html
Whitman, Walt	I Hear America Singing http://www.americanpoems.com/poets/waltwhitman/13228
Withers, Bill	Ain't No Sunshine Lyrics: http://www.metrolyrics.com/aint-no-sunshine-lyrics-bill-withers.html Video: http://www.youtube.com/watch?v=tIdIqbv7SPo
Wright, James	Having Lost My Sons, I Confront The Wreckage Of The Moon: Christmas, 1960 http://www.poemhunter.com/poem/having-lost-my-sons-i-confront-the-wreckage-of-t/
Poetry 180 list of poems	http://www.loc.gov/poetry/180/p180-list.html

Appendix Four
Glossary of Figurative Language Terms

An **allusion** is a figure of speech that makes a reference or representation of or to a well-known person, place, event, literary work, or work of art.

Example: He made a Herculean effort to move the stalled car to the side of the road but it would not budge.

Figurative language is the creative words and phrases a writer uses to help a reader see things in new and unexpected ways.

Imagery is a type of figurative language. When a writer uses imagery, he/she gives the reader a sense of how something smells, tastes, sounds, feels or looks.
Example: The old dog staggered down the road, dragging its back leg.

A **metaphor** is an unlikely comparison between two things without using the words "like" or "as." A metaphor can be one simple sentence or it can be extended throughout an entire stanza or poem (or used in prose).
Example: Her rosebud lips pursed to kiss him.

Onomatopoeia is a word that imitates the sound it is describing such as "click," "buzz," "bang," or "slurp", or animal noises such as "oink" or "meow."
A **simile** is an unlikely comparison between two things using the words "like" or "as."
Example: The monster's eyes flashed like the brake lights of a car.

Personification is the technique of using words or phrases that give an inanimate object or abstract idea human traits and qualities, such as emotions, desires, sensations, physical gestures and speech.
Example: The willow tree bowed its head and wept in sorrow as the storm raged into the night.

APPENDIX FIVE
Graphic Organizers to Use with Poetry

Inferring and Questioning to Build Understanding

Title:
Background Knowledge:

Questions (I wonder)	Inferences (I think)

Example:

Title: "A Farmer Remembers Lincoln" by Witter Bynner
Background Knowledge: Lincoln was the president during the Civil War. He freed the slaves. He died in the 1860s after being shot while watching a play at a theatre.

Questions (I wonder)	Inferences (I think)
Is the man who is talking a soldier for the South or the North?	I think he must have served for the North because he mentions guarding Washington.
Did the poet write this poem long ago or is it a modern poem?	I need to research this—can't tell.
Why was the soldier in the theatre the night Lincoln was shot?	I think he must have been seeing the show since he says " I didn't know how to behave."
Was he a hospital worker or a soldier at the hospital	He says he was "servin' at the Hospital" and serving is a military word, so I think he worked there, maybe was guarding the hospital.

Inference Graphic Organizer

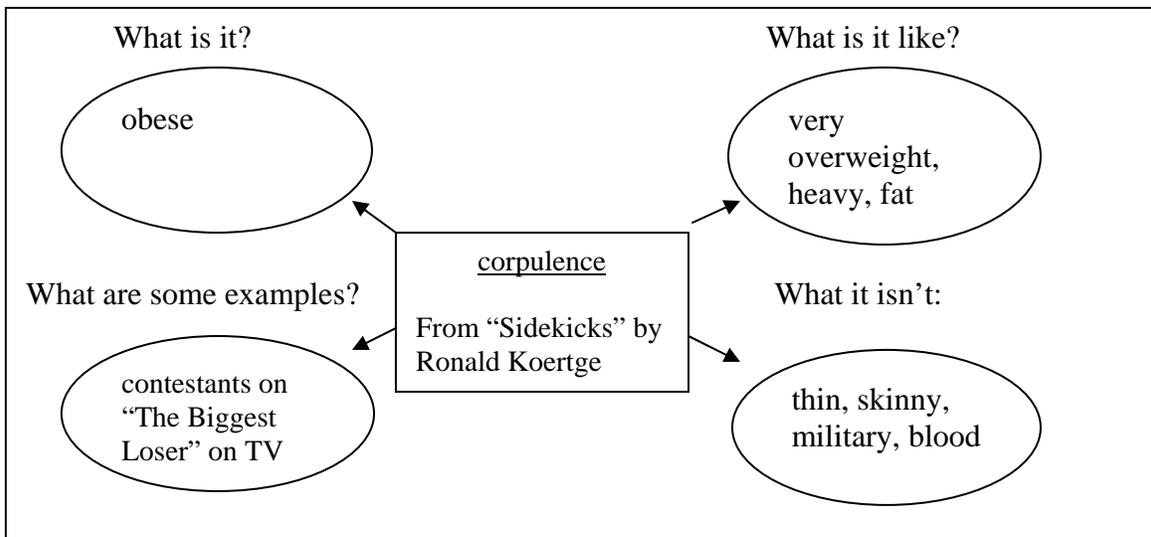| Details or Statements from Poem	What I Know from Reading or Experience	My Inference
Title of Poem:	**Author:**	

Adapted from Scholastic.com:
http://www2.scholastic.com/content/collateral_resources/pdf/m/mentors0708kec
hiawilliams/InferenceGraphicOrganizer.pdf

103

Semantic Map for Vocabulary

What is it?   What is it like?

What are some examples?   What it isn't:
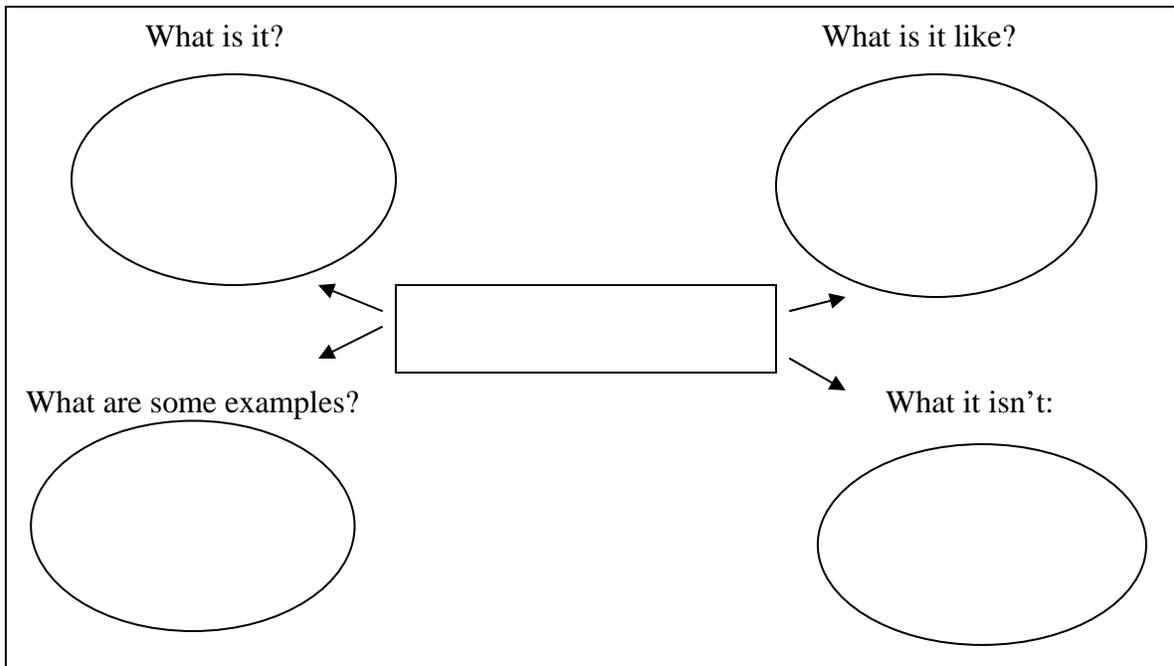
Adapted from Marjorie Lipson, Teaching Reading beyond the Primary Grades. Scholastic, 2007.

Example:

What is it?   What is it like?

obese   very overweight, heavy, fat

corpulence

From "Sidekicks" by Ronald Koertge

What are some examples?   What it isn't:

contestants on "The Biggest Loser" on TV   thin, skinny, military, blood

The three questions: What is it? What is it like? and What are some examples? help students see the relationship between new words and more familiar terms, and help organize concepts (Schwartz and Raphael, 1985).

"Sidekicks" by Ronald Koertge, University of Arkansas Press, 1982.

104

Thinking about What I Read

Good readers are always thinking. They constantly adjust their ideas and conclusions based on new information, new insights, and discussion with other readers. Use the chart below to monitor your thinking as you read your poem.

My thinking…

Before reading the poem:	After reading the first stanza:	After reading the second stanza:	After reading the _____ stanza:	At the end of the poem:
Evidence:	Evidence:	Evidence:	Evidence:	Evidence:

Note: evidence may include prior knowledge.

Adapted from Debbie Miller, *Teaching with Intention*, Stenhouse, 2008.

105

From Our Classroom Strategy Library

Exit Slips

Write one thing you learned today.

_____

_____

_____

_____

_____

Name _____

Rate your understanding of today's topic on a scale of 1-10. What can you do to improve your understanding?

_____

_____

_____

_____

_____

Name _____

All About **Adolescent Literacy**
Resources for **Parents and Educators** of Kids Grades 4—12

www.adlit.org

106

From Our Classroom Strategy Library

Exit Slips

Discuss one way today's lesson could be used in the real world.

_____

_____

_____

_____

Name _____

Describe one topic that we covered today that you would like to learn more about.

_____

_____

_____

_____

Name _____

All About **Adolescent Literacy**
Resources for **Parents and Educators** of Kids Grades 4—12

www.adlit.org

From Our Classroom Strategy Library

Exit Slips

One thing I didn't understand:

_____

_____

_____

_____

_____

Name   _____

Of the two strategies we learned today, which one did you find most useful? Why?

_____

_____

_____

_____

_____

Name   _____

All About **Adolescent Literacy**
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www.adlit.org

| Department of English Language Arts |

From Our Classroom Strategy Library

Exit Slips

_____

_____

_____

_____

_____

Name _____

_____

_____

_____

_____

_____

Name _____

All About **Adolescent Literacy**
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www.adlit.org

Graphic Organizer for Poetry Analysis

Title of Poem: Author:

DICTION/
WORD CHOICE

TONE

FIGURATIVE
LANGUAGE

MEANING
(try to reflect a
universal theme
here)

STRUCTURE

SOUND
DEVICES

SYNTAX

Title

Author:

Paraphrase:

Diction/Word Choice

Imagery

Symbolism

Sound Devices

Other

Theme:
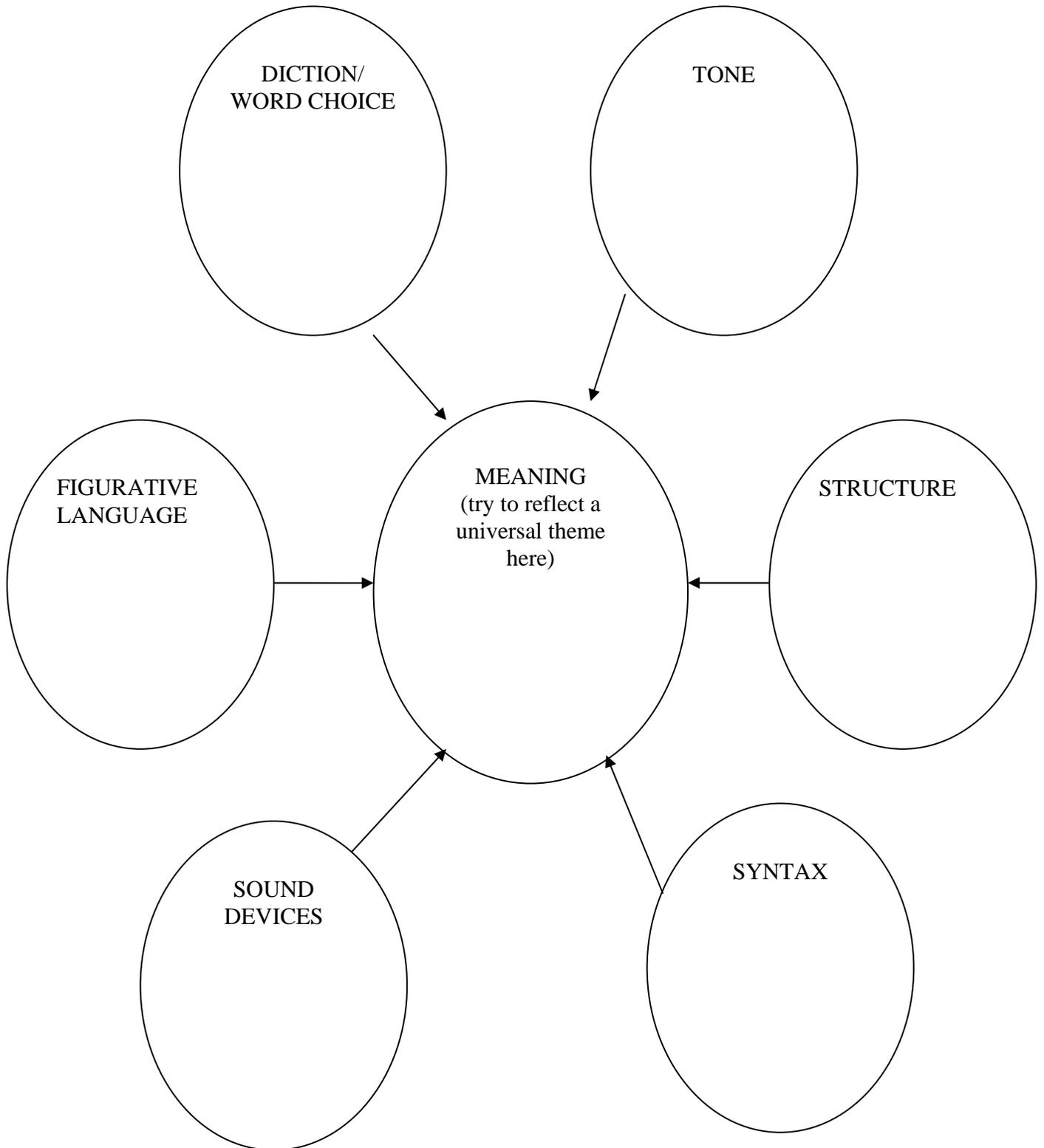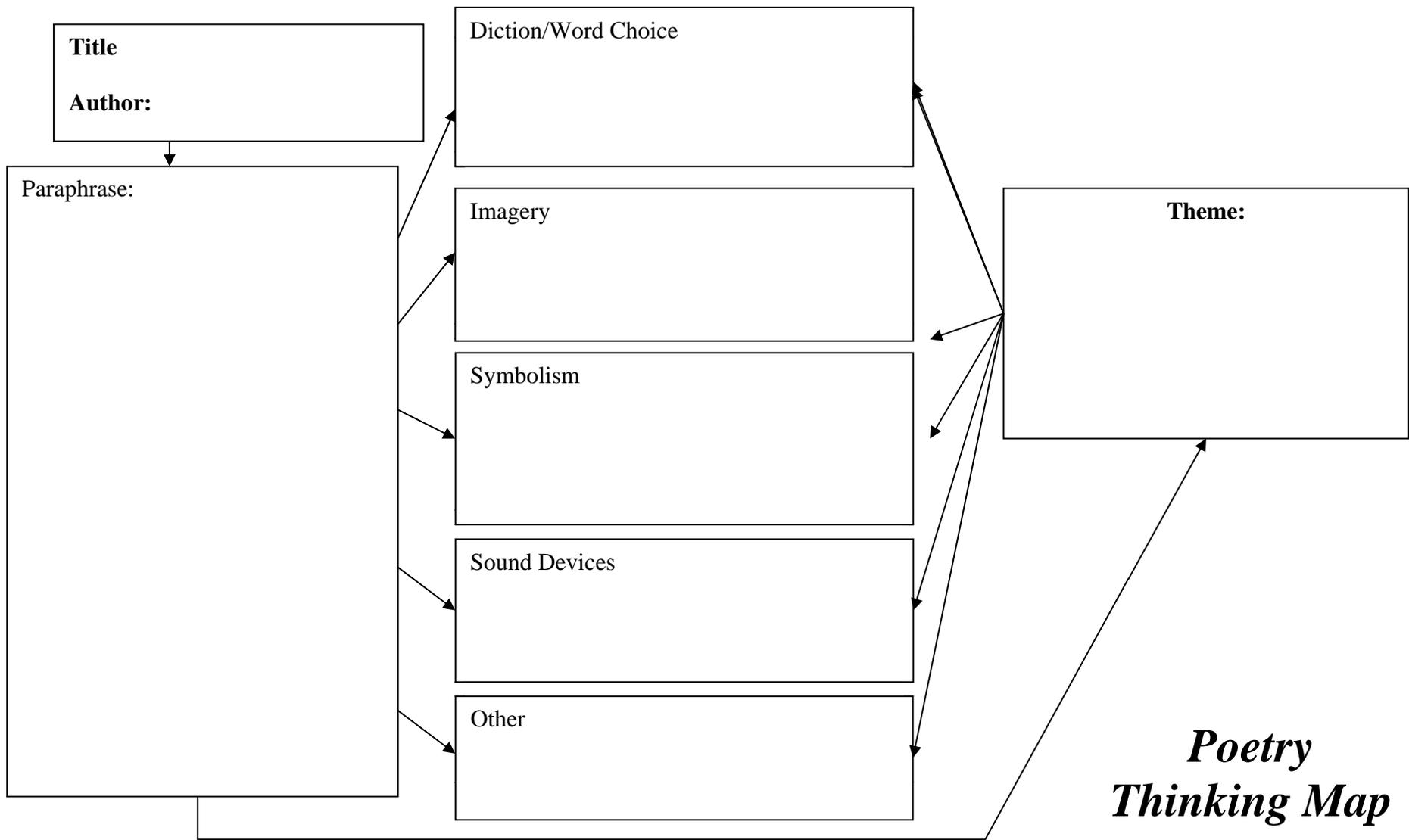
Poetry Thinking Map

Adapted from enotes.com

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117

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Janeczko, Paul and Naomi Shihab Nye, eds. (1998). *I Feel A Little Jumpy Around You: A Book of Her Poems & His Poems Collected in Pairs*. New York: Simon and Schuster , 1998.

Maddox, Marjorie. *Rules of the Game: Baseball Poems.* (Grades 6 and up) Wordsong/Boyds Mills Press, 2009.

Murray, John, ed. *Poems to Live by in Uncertain Times.* Beacon Press, 2001.

Nye, Naomi Shihab. *19 Varieties of Gazelle: Poems of the Middle East.* Harper Teen, 2005.

Okutoro, Lydia. *Quiet Storm*. (Grades 6 and up) Hyperion Books, 1999.

Rosenberg, Liz, ed. *The Invisible Ladder: An Anthology of Contemporary American Poems for Young Readers.* Henry Holt, 1996.

Soto, Gary. *A Fire in My Hands.* (Grades 6-10) Harcourt Children's Books, 2006.

Vecchione, Patrice Redd, Editor. *Truth and Lies: An Anthology of Poems.* (Grades 6 and up) Henry Holt and Co., 2001.

Novels in Verse

Chaltas, Thalia. *Because I Am Furniture*. Viking, 2009.
In this young-adult novel in verse, Anke helplessly witnesses her father abusing her brother and sister. Over the course of the story, she grows in confidence and works toward the day she can speak up and rescue her family.

Cormier, Robert. *Frenchtown Summer*. Delacorte Books ,1999.
A coming of age story in blank verse that describe the author's experiences in a small town in the summer of 1938.

Creech, Sharon. *Love That Dog*. Harper Collins, 2001.
In this novel written in free verse, a young boy is won over by poetry introduced to him by his teacher.

Glenn, Mel. *Foreign Exchange: A Mystery in Poems*. Harper Collins, 1999.
A series of poems reflect the thoughts of various people in the community after the murder of a beautiful high school student who had recently moved to a small lakeside community .

Glenn, Mel. *Split Image: A Story in Poems*. Harper Collins, 2002.
Poems reflect the thoughts and feelings of various people in the school and community as they reflect on the life of seemingly perfect Laura Li.

Grimes, Nikki. *Bronx Masquerade*. Penguin Group, 2003.
While studying the Harlem Renaissance, students at a Bronx high school read aloud their own poetry and reveal their thoughts and fears to their classmates.
Herrick, Steven. *Cold Skin*. Front Street, 2009.

This young-adult novel in verse tells the story of a teenage boy in Australia in the years after WWII and a murder that rocks the town.

Hesse, Karen. *Out of the Dust*. Scholastic Press, 1997.
In this Newbery award-winning series of poems, fifteen-year-old Billie Jo relates her family's hardships while living on a wheat farm in Oklahoma during the Dust Bowl years of the Great Depression.

Myers, Walter Dean and Javaka Steptoe. *Amiri and Odette: A Love Story.* Scholastic, 2009. Myers and Steptoe re-imagine the ballet Swan Lake as a hip-hop story. The story takes place in a housing project and combines melodrama with tension and energy.

Rosenberg, Liz. *17: A Novel in Prose Poems*. Cricket Books, 2003.
This novel follows seventeen-year-old Stephanie over a year as she journeys from childhood to womanhood, experiences first love and copes with her mother's mental illness.

Testa, Maria. *Becoming Joe DiMaggio*. Candlewick, 2003.
Joseph Paul's parents named him after the baseball legend, hoping that his life would be as promising as Joe DiMaggio's was.

Wayland, April Halprin. *Girl Coming in for a Landing*. Knopf Books, 2003.
More than 100 poems in the voice of a sensitive teen-age girl unfold over the course of one school year.

Internet Resources

POETRY WEB SITES

The Academy of American Poets (www.poets.org) celebrated its 75th anniversary in 2009.This site includes biographies, photos and other information about 450 poets. Poetry events are listed. Go to a "Listening Booth" to hear a selection of poets reading their own work. To search for a poet or poem, click on "Find a Poet" or "Find a Poem." Teachers will find curriculum units and lesson plans by going to the online poetry classroom; go directly to www.onlinepoetryclassroom.org.   There are literacy links and Discussion Forums to engage in cyberspace conversations about Homework Help, Favorite Poems, Books and Websites, a Suggestion Box and more.

American Life in Poetry (www.americanlifeinpoetry.org/)
This project, run by Ted Kooser, former Poet Laureate, and sponsored by the Poetry Foundation, the Library of Congress, and the University of Nebraska, provides newspapers and online publications a free weekly column featuring contemporary American poems.

American Verse Project (www.hti.umich.edu/a/amverse/)
The University of Michigan presents a searchable website that assembles an electronic archive of volumes of American poetry prior to 1920.

Bartleby.com: Verse (www.bartleby.com/verse/)
A collection of more than sixty classic books of poetry & verse, in full text. The contents range from *A Treasury of War Poetry* to *The Oxford Book of Ballads* to books devoted to a particular poet.

Bibliomania: Poetry (www.bibliomania.com/0/2/frameset.)
Provides complete text for William Blake, Rupert Brooke, and some Walt Whitman and Oscar Wilde.

e-poets.network: Library (www.e-poets.net/library/)
A library of information about poetry in the oral tradition, including a history of the poetry slam.

The Eserver Poetry Collection (www.eserver.org/poetry/)
A collection of poems by well-known poets, from Maya Angelou to William Wordsworth.

Favorite Poem Project (www.favoritepoem.org)
This site, a joint project between Boston University and the Library of Congress, features an interactive gallery of Americans reading and reciting favorite poems, plus resources for teachers.

121

<u>Haiku for People!</u> (www.tomoyasu.com/haiku/)
Examples of haikus by notable poets as well as many written by everyday folks. Discusses the how to write haiku poetry and has links to related sites. Very readable; not academic.

<u>Internet Poetry Archive</u> (www.ibiblio.org/ipa/)
Focuses on contemporary poets. Currently covers seven poets: Seamus Heaney, Czeslaw Milosz, Philip Levine, Robert Pinsky, Yuseff Komunyakaa, Margaret Walker, and Richard Wilbur. Includes biographical information, text of many works, audio clips, remarks by the poet, and photos.

<u>Library of Congress</u> (www.loc.gov/poetry/)
The Library of Congress Poetry web page features poetry webcasts, information about our national Poet Laureate, award-winning books and poems, news and events, and a teacher & student section. There are many links to related resources such as archived recorded poetry, reference resources and more.

<u>Merlyn's Pen</u> (www.merlynspen.org) is a searchable collection of fiction, essays and poems by American teenagers (students in grades 5-12). It features tips and tools for writers and teacher resources.

<u>Modern American Poetry</u> (www.english.uiuc.edu/maps/poets)
Detailed information about representative 20th and 21st century American poets, including Biographies, interviews, criticism (including critical discussion of individual poems, which is often hard to find on the web), and links to other useful websites.

National Endowment for the Arts and Poetry Foundation : Poetry Out Loud National Recitation Contest
(http://www.poetryoutloud.org/guide/guide_preparation.html) This website offers information on the national poetry recitation contest and has many resources for teachers: writing activities, lesson plans, and poems to browse (including a category of short poems).

<u>Poets' Corner</u> (www.theotherpages.org/poems/)
The most diverse collection of poetry on the Web, containing thousands of works by several hundred poets, both familiar and obscure.

<u>Poetry 180</u> (www.loc.gov/poetry/180/)
This site offers a listing of 180 contemporary poems, one for each day of the 180-day school year. These are selections by Billy Collins, former Poet Laureate of the United States, offered with American high school students in mind. It also offers advice for "How to Read a Poem Out Loud," and a Poetry and Literature Center.

The Poetry Archive (http://www.poetryarchive.org) features a searchable database of audio poetry files of poets reading their works.

Poetry for Children: About Finding and Sharing Poetry with Young People (http://poetryforchildren.blogspot.com/2009/01/poetry-and-multicultural-awards.html) This blog, maintained by a professor at Texas Woman's University, offers links to many poet web pages and information on various poetry awards.

The Poetry Society of America (www.poetrysociety.org)
A national events calendar lists poetry activities. Students, teachers and poetry fans may find poems by title, author or line in poem on this site.

Poets.org of The Academy of American Poets (http://www.poets.org/page.php/prmID/406) has launched *mobile poetry* which offers unlimited access to poems for educators, and can be browsed by occasion, theme, author, or title, and searched easily by keyword. The site also offers activities for National Poetry Month and Poem in Your Pocket Day and lesson plans for teachers.

Read Write Think (http://www.readwritethink.org/calendar/calendar_day.asp?id=720), the web site of the NCTE and International Reading Association, offers activities for Poem in Your Pocket Day as well as recommended texts for teachers, lesson plans, and links.

 Representative Poetry Online
Search by poem, poet, or era. Also included: a glossary and select criticism of poetry.

Slam FAQs (www.poetryslam.com)
Answers to frequently asked questions about poetry slam, from Poetry Slam Incorporated.

Sonnet Central (www.sonnets.org)
English (including British, American, Irish, Australian, New Zealander) sonnets, criticism, commentary, a sonnet timeline, and links to other Web pages. Poems are listed by subject, author's name, and author's home country.

Voices and Visions Spotlights (www.learner.org/catalog/extras/vvspot)
Based on the PBS series, this website offers information on the lives and works of 13 of America's most famous modern poets: Elizabeth Bishop, Hart Crane, Emily Dickinson, T.S. Eliot, Robert Frost, Langston Hughes, Robert Lowell, Marianne Moore, Sylvia Plath, Ezra Pound, Wallace Stevens, Walt Whitman and William Carlos Williams. Includes biographical information, a photo of each poet, some poems and links to related sites.

Ideas for Motivating Students to Write Poetry

Use photographs or paintings to get students writing.
http://www.yale.edu/ynhti/pubs/A4/marshall.html
http://www.readwritethink.org/classroom-resources/lesson-plans/ekphrasis-using-inspire-poetry-1093.html

Use objects, personal timelines, memories, places and people.
http://www.everything.com/using-memory-write-poetry/

The Chain Poem - A Way of Breaking the Ice. A warm up writing activity that lets students write freely at http://www.nwp.org/cs/public/print/resource/580

Use a short piece of content text and ask students to identify key words to write a poem http://www.nwp.org/cs/public/print/resource/1981

Puny Poetry Meets its Match
http://www.nwp.org/cs/public/download/nwp_file/372/Puny_Poetry.pdf?x-r=pcfile_d

Deep Roots Project - http://www.deeproots.com/

The Emotion Prompt - Channeling strong feelings to write poetry
http://www.nwp.org/cs/public/print/resource/402

 Five page mini guide – The Emotion Project at
http://www.nwp.org/cs/public/download/nwp_file/461/Channeling_Emotion.pdf?x-r=pcfile_d

Writing place-based poetry http://www.nwp.org/cs/public/print/resource/2230

Writing a Poem as Argument http://www.nwp.org/cs/public/print/resource/2689

The Found Poem http://www.nwp.org/cs/public/print/resource/1981

"I'm Listening to You Lesson" for writing poetry
http://www.nwp.org/cs/public/print/resource/947
http://www.nwp.org/cs/public/download/nwp_file/550/Im_Listening_to_You.pdf?x-r=pcfile_d

Imaging Experience
http://www.nwp.org/cs/public/download/nwp_file/648/Imaging_Experience.pdf?x-r=pcfile_d

124

Using Objective Writing in the Teaching of Poetry
http://www.nwp.org/cs/public/download/nwp_file/648/Imaging_Experience.pdf?x-r=pcfile_d

Writing Ideas from Poets.org   http://www.poets.org/page.php/prmID/85

Fill in the Blanks Poem (for reluctant writers)
http://www.eduref.org/Virtual/Lessons/Language_Arts/Writing/WCP0200.pdf

Calling on the Muse: Exercises to Unlock the Poet Within
http://www.educationworld.com/a_lesson/lesson171.shtml