Unit 5:
Elements of Poetry

Unit Guiding Question:
How does reading poetry empower you as a reader?

Name: __________________________________________

Period: ____________

Authors: Elizabeth Reed & Shawncey Cook-Aguirre (additions to original unit)
A.3.d **Identify and interpret works in various poetic forms (e.g., ballad, ode, sonnet) and explain how meaning is conveyed through features of poetry, including sound (e.g., rhythm, repetition, alliteration), structure (e.g., meter, rhyme scheme), graphic elements (e.g., punctuation, line length, word position), and poetic devices (e.g., metaphor, imagery, personification, tone, symbolism).**

1. I can identify and interpret works in various poetic forms (ballad, free verse, haiku, ode, sonnet).
2. I can explain how meaning is conveyed through features of poetry including sound devices (rhyme, rhythm, repetition, alliteration, assonance, consonance).
3. I can explain how meaning is conveyed through features of poetry including poetic structure (meter, rhyme scheme, syntax).
4. I can explain how meaning is conveyed through features of poetry including graphic elements (punctuation, line length, word position, shape).
5. I can explain how meaning is conveyed through features of poetry including poetic devices (metaphor, simile, imagery, personification, tone, mood, symbolism, hyperbole, paradox, personification, diction).

A.5.b **Distinguish between author and narrator/speaker/persona; articulate how the choice of narrator shapes the meaning of increasingly challenging texts.**

1. I can distinguish between author and narrator/speaker/persona.
2. I can articulate how the choice of narrator shapes the meaning increasingly challenging texts.

A.5.g **Describe what makes an author’s style distinct from the styles of others.**

1. I can describe what makes an author’s style distinct from the styles of others.

**RL.10.1** **Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.**

1. I can cite strong and thorough textual evidence to support inferences.

**RL.10.2** **Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.**

1. I can determine a theme or central idea of a text.
2. I can analyze the development of a theme over the course of a text, including how it is shaped and refined by specific details.

**RL.10.4** **Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and
tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

1. I can analyze the cumulative impact of specific word choices on meaning and tone.

L.10.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

1. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.
2. Analyze nuances in the meaning of words with similar denotations.

L.10.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9-10 reading and content, choosing flexibly from a range of strategies.

1. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.

SL.10.4 Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

1. I can present information clearly, concisely, and logically such that listeners can follow the line of reasoning.
2. I can present information with style that is appropriate to purpose, audience, and task.

SL.10.3 Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.

1. I can evaluate a speaker's point of view and use of rhetoric.
Poetry-Out-Loud Contest

Contest Guidelines

2. Your poem must be submitted and approved by your teacher one school week prior to the contest. 
3. Your recitation should be a minimum of 2 minutes and may not exceed five minutes. 
4. You must memorize your poem. No cheat sheets allowed.

Prior to the day of the contest:

- You must sign up for time slots prior to the contest day. 
- You must submit and get approval for your poem one school week before the contest.

Scoring Guidelines

- See Accuracy and Scoring Rubric

For each class period:

3\(^{rd}\) runner up will receive 25 points added to any common assessment grade. 
2\(^{nd}\) runner up will receive 35 points added to any common assessment grade. 
The overall winner will receive 50 points added to any common assessment grade.

Tips to help you memorize your poem:

- Rewrite your poem by hand several times. Each time, try to write more and more of it from memory. 
- Read your poem aloud before going to sleep at night, and repeat it when you wake up. 
- Carry around a copy of your poem. You’ll find several moments throughout the day to reread or recite it. 
- Practice your poem by saying it to family and friends.

Poetry-Out-Loud Resources

http://www.poetryoutloud.org/poems-and-performance/find-poems

http://www.poets.org/poetsorg/lesson/committed-memory
Evaluation Criteria

Physical Presence

- Eye contact
- Body language (confidence)
- Poise

Tips:
1.
2.
3.
4.

Voice & Articulation

- Volume
- Pace
- Rhythm
- Intonation
- Proper punctuation

Tips:
1.
2.
3.
4.
5.

Dramatic Appropriateness

- Internalization of the poem rather than distracting dramatic gestures

Tips:
1.
2.
3.
4.
**Level of Complexity**

- Sophisticated ideas
- Intricate diction (word choice) and syntax (word order)
- Intricate meter and rhyme scheme
- Shifts in tone/mood
- Poem length (longer isn’t always more complex)
- Challenging content

Tips:

1.
2.
3.

**Evidence of Understanding**

- Comprehension and mastery of poem
- Intonation, emphasis, tone, style of delivery

Tips:

1.
2.
3.

**Overall Performance**

- Has the student captivated the audience with the language of the poem?
- Did the student bring the audience to a better understanding of the poem?
- Did the physical presence, voice, articulation and dramatic appropriateness unify to bring life to the poem?

**Accuracy**

- No copy of the poem may be used. A copy will be given to the accuracy judge only.
- Missed or incorrect words, lines, stanzas, etc. will cause deductions
<table>
<thead>
<tr>
<th>Physical Presence</th>
<th>Weak 1</th>
<th>Below Avg. 2</th>
<th>Average 3</th>
<th>Good 4</th>
<th>Excellent 5</th>
<th>Outstanding 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Stiff or agitated; lacks eye contact (reads from paper 50% or more of the time); appears uncomfortable</td>
<td>2 Timid; unsure; eye contact and body language reflects nervousness (reads from paper approximately 25% of the time)</td>
<td>3* Body language and eye contact are at times unsure, at times confident (Reads from paper less than 25% of the time)</td>
<td>4 Comfortable, steady eye contact and confident body language (no paper, needs 3 “helps”)</td>
<td>5 Poised, body language and eye contact reveal strong stage presence (no paper, needs 1-2 “helps”)</td>
<td>6 Authoritative; body language and eye contact show compelling stage presence (no paper, no helps)</td>
<td></td>
</tr>
<tr>
<td>Voice/Articulation</td>
<td>1 Inaudible; slow; distracting rhythm; singsong; hurried; mispronunciations (reads from paper 50% or more of the time)</td>
<td>2 Audible, but quiet; too loud; monotone; paced unevenly; affected tone (reads from paper approximately 25% of the time)</td>
<td>3* Clear, adequate intonation, even pacing (Reads from paper less than 25% of the time)</td>
<td>4 Clear, appropriate intonation and pacing</td>
<td>5 Very clear, crisp, effective use of volume, intonation, rhythm, and pacing</td>
<td>6 Very clear, crisp, mastery of rhythm and pace, skillful use of volume and intonation</td>
</tr>
<tr>
<td>Dramatic Appropriateness</td>
<td>1 Poem is overshadowed by significant distracting gestures, facial expressions or accents; action out of poem; singing; over-emoting; inappropriate tone</td>
<td>2 Poem is secondary to style of delivery; includes instances of distracting gestures, facial expression, and vocal inflections; inappropriate tone</td>
<td>3 Poem is neither overwhelmed nor enhanced by style of delivery</td>
<td>4 Poem is enhanced by style of delivery; any gestures; facial expressions, and movement are appropriate to poem</td>
<td>5 Style of delivery reflects precedence of poem; poem’s voice is well conveyed</td>
<td>6 Style of delivery reflects internalization of poem; all gestures and movements feel essential to poem’s success</td>
</tr>
<tr>
<td>Level of Complexity</td>
<td>1 Simple content, easy language, short length (Recitation is under 1:30 with paper, under :29 without)</td>
<td>2 Straight-forward language and content; moderate length (Recitation is 1:30-1:45 with paper, :30-1:00 without)</td>
<td>3* One element of challenging content, language or length (Recitation is at least 1:45 with paper, 1-1:29 without)</td>
<td>4 Contains two elements of challenging content, language or length (Recitation is at most 1:29 with paper, 1-1:45 without)</td>
<td>5 Contains very challenging content and language; length is challenging for a poem of this complexity (Recitation is at least 1:30)</td>
<td>6 Contains extremely challenging content and language; length is challenging for a poem of this complexity (Recitation is at least 1:30)</td>
</tr>
<tr>
<td>Evidence of Understanding</td>
<td>1 Obscures meaning of the poem</td>
<td>2 Doesn’t sufficiently communicate meaning of the poem</td>
<td>3 Satisfactorily communicates meaning of poem</td>
<td>4 Conveys meaning of poem well</td>
<td>5 Interprets poem very well for audience; nuanced</td>
<td>6 Masterfully interprets poem for audience; deftly revealing poem’s meaning</td>
</tr>
<tr>
<td>Overall Performance</td>
<td>1 Ineffective or inappropriate recitation; does disservice to the poem</td>
<td>2 Inadequate recitation; lackluster; does disservice to poem</td>
<td>3 Sufficient recitation; lacks meaningful impact on audience</td>
<td>5 Enjoyable recitation; successfully delivers poem</td>
<td>7* Inspired performance shows grasp of recitation skills and enhances audience’s experience of the poem</td>
<td>9 Captivating performance—whole equals “more than the sum of the parts”; shows mastery of recitation skills</td>
</tr>
</tbody>
</table>

**Poetry Rubrics**
Total: ___________________ (max of 39 points)
Accuracy Score: ___________________ (max of 8 points)
Final Score: ___________________ (Max of 47 points)

<table>
<thead>
<tr>
<th>Range</th>
<th>Score</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>38-47</td>
<td>100</td>
<td>A</td>
</tr>
<tr>
<td>35-37</td>
<td>92</td>
<td>B*</td>
</tr>
<tr>
<td>33-34</td>
<td>86</td>
<td>B</td>
</tr>
<tr>
<td>30-32</td>
<td>84</td>
<td>C</td>
</tr>
<tr>
<td>28-29</td>
<td>73</td>
<td>C</td>
</tr>
<tr>
<td>26-27</td>
<td>71</td>
<td>D</td>
</tr>
<tr>
<td>24-25</td>
<td>60</td>
<td>D</td>
</tr>
<tr>
<td>23 and below</td>
<td>50</td>
<td>F</td>
</tr>
</tbody>
</table>
Poetry-Out-Loud Awareness Agreement

Since speaking is part of the English II curriculum, each student is expected to participate in the Poetry-Out-Loud contest. This will be worth 100 points in the checkpoint category.

Initial below next to each statement showing that you understand this assignment.

_____ I understand that I must participate in the Poetry-Out-Loud contest at the end of this unit or else I will receive a zero for this assignment. It will be a 100 point grade in the checkpoint category. (This is equal to 10 quizzes.) It is 100 points because it will take quite a bit of your own time.

_____ I understand that I should not wait until this assignment is due as it is a large undertaking. I realize that I should start working on this project today.

_____ I understand that Ms. Cook is available on Wednesday and Thursday afternoons until 4:30 to work on my project afterschool, to give any help/feedback needed and to answer any questions that I have prior to the due date.

_____ I understand that I will lose 25% of the potential points for this assignment for each day that it is submitted late ("late" begins at the end of my class period on the assigned due date). This means that the assignment will only be accepted up to 4 days late. If I am absent on the due date, I will be expected to present the day I return. No exceptions will be made for me regardless of the reason I am absent.

________________________________________  ______________________________
Student Signature  Date
Clock Partners
# Poetry Anticipation Guide

<table>
<thead>
<tr>
<th>Opinion Before Lessons</th>
<th>Findings After Lessons</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Statement</td>
<td>Agree</td>
<td>Disagree</td>
</tr>
<tr>
<td>1. Poets only write poems to express their feelings.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Poetry is difficult to understand.</td>
<td></td>
<td></td>
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<tr>
<td>3. Poetry is limited to words on paper.</td>
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<td></td>
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<tr>
<td>4. Poetry has little influence on music and music has little influence on poetry.</td>
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<td></td>
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<tr>
<td>5. Poetry is irrelevant to today’s teenagers.</td>
<td></td>
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<tr>
<td>6. Poetry is for females.</td>
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<td></td>
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<tr>
<td>7. The rules of writing poetry are simple.</td>
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</tr>
</tbody>
</table>
Poetry Tableau

- Come up with a list of three topics that your group thinks are the most common poetry subjects.
- Come up with a tableau (a still portrait with no words) to illustrate two of your subjects.
- Take 10-15 minutes to decide what your tableaus will look like and practice getting into your still poses.
- When it is your groups turn, count down to the tableau—3,2,1 hold. Stay in pose for a few minutes.
- The observers will ask/answer the following questions:
  - What did you notice in the tableau?
  - What positions were people in? High? Low? Far apart? Together? Touching?
  - What are they doing? Why do you say this?
  - How does it make you feel? Why do you say this?
### Introduction to Poetry: Carousel Brainstorming

<table>
<thead>
<tr>
<th>Metaphor</th>
<th>Classifying: Group &amp; Label</th>
<th>Prioritizing</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Creativity</th>
<th>Reason</th>
</tr>
</thead>
</table>
THE ROAD NOT TAKEN

TWO ROADS DIVERGED IN A YELLOW WOOD,
AND SORRY I COULD NOT TRAVEL BOTH
AND BE ONE TRAVELER, LONG I STOOD
AND LOOKED DOWN ONE AS FAR AS I COULD
TO WHERE IT BENT IN THE UNDERGROWTH;

THEN TOOK THE OTHER, AS JUST AS FAIR,
AND HAVING PERHAPS THE BETTER CLAIM,
BECAUSE IT WAS GRASSY AND WANTED WEAR;
THOUGH AS FOR THAT THE PASSING THERE
HAD WORN THEM REALLY ABOUT THE SAME,

AND BOTH THAT MORNING EQUALLY LAY
IN LEAVES NO STEP HAD TRODdden BLACK.
OH, I KEPT THE FIRST FOR ANOTHER DAY!
YET KNOWING HOW WAY LEADS ON TO WAY,
I DOUBTED IF I SHOULD EVER COME BACK.

I SHALL BE TELLING THIS WITH A SIGH
SOMWHERE AGES AND AGES HENCE:
TWO ROADS DIVERGED IN A WOOD, AND I—
I TOOK THE ONE LESS TRAVELED BY,
AND THAT HAS MADE ALL THE DIFFERENCE.

BUT AS A METAPHOR,
IT MEANS MUCH MORE.

IN THE POEM "THE ROAD NOT TAKEN"
I USED A WALK IN THE WOODS AS
A METAPHOR.

LITERALLY, THE POEM IS
ABOUT CHOOSING BETWEEN
TWO ROADS IN A YELLOW WOOD.

WALKING OFTEN SYMBOLIZES AN
INNER JOURNEY — WHERE YOU GO
IS NOT AS IMPORTANT AS
WHAT YOU LEARN ON THE WAY.
THE TWO ROADS REPRESENT OUR CHOICES IN LIFE. EITHER CHOICE WILL HAVE A BIG IMPACT ON OUR FUTURE.

“CHOICES LIKE WHERE TO GO TO COLLEGE, OR WHERE TO LIVE, OR WHO TO MARRY. WE ARE ALL FACED WITH THESE MAJOR LIFE DECISIONS.”

SO MY SIMPLE WALK IN THE YELLOW WOOD BECOMES A POWERFUL METAPHOR FOR THE POWER OUR CHOICES GIVE US OVER THE FUTURE.

Each will impact our lives...

But we can never go back and see how it could have been different.

Questions:

What is the rhyme scheme of “The Road Not Taken?”

Many readers envision the two roads as a choice between a good path and a bad path. However, the roads are really equal in value. Support this interpretation with lines from the poem.

Think about all the different reasons why the speaker might “sigh” while thinking back on his journey. How does each reason offer a different take on the speaker’s attitude towards his choice?
Lesson One: Eating Poetry & Digesting its Beauty

tone, mood, author, narrator, speaker, persona, metaphor, simile, imagery, diction

Poetry Circle

My group’s poem is ________________________________________

Each group needs a facilitator, a reader, a recorder, and a reporter.

My job is ____________________________

1. The reader reads the poem aloud for the group.
2. The facilitator asks the whole group the following questions:
   - What jumps out at you in the poem? What do you see (imagery)?
   - Who is speaking to you in this poem? (Not the author)
   - Which words in the poem are unique? What connotations do those words hold?
   - Explain the metaphors and/or similes used? Give line numbers.
   - Where does the poem require you to pause? Where does it require you to focus your attention?
   - What do you think the poem is about?
   - What questions do you have about the poem? List a minimum of two.

3. The recorder takes notes on what the group says and checks back with the group to make sure her/his notes represent what the group wants to say.

4. The reporter shares out the group’s thoughts at the end of the lesson.
Jigsaw

Directions: Each group must choose a different poem from Lesson One. Tomorrow we will form different groups, each containing one person from each of today’s groups. You will take turns teaching each other about the poem that your group studies today. **Everyone in your group is responsible for the information, so everyone should be taking notes today.** I will collect one set of notes for each group and I’ll pass it back to you tomorrow so that you can use them for tomorrow’s group work. Complete the following table for your poem. *Include line numbers wherever possible.

<table>
<thead>
<tr>
<th>Paraphrase each line of the poem (include line numbers as you paraphrase)</th>
<th>Example</th>
<th>Our Poem</th>
</tr>
</thead>
</table>
| 1-5 Back in the day, the whole world seemed so beautiful to me. It had the qualities of a dream. But now it’s not like that. No matter what I do, I can’t see things that way anymore.  

6-12 There are beautiful things in the world, like a rainbow, a rose, the moon, water, and sunshine. But still, no matter where I go, there is a beauty that has gone from the world.  

13-16 When we are born, we forget about heaven, where we have come from. While we are young we still have the joy of God and heaven. As you grow up, you can still try and successfully feel this joy. But when you’re grown up the light fades and becomes common and dull. |
<table>
<thead>
<tr>
<th>Vocabulary (Diction: unique word choice)</th>
<th>Celestial: heavenly (3)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Wheresoe’er: wherever (7)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Literary Devices (metaphor, simile, imagery, tone, mood)</th>
<th>personification: the moon looks round her. (1)</th>
<th>Metaphor:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>metaphor: “The sunshine is a glorious birth” (2)</td>
<td>Simile:</td>
</tr>
<tr>
<td></td>
<td>metaphor: “our birth is but a sleep and a forgetting”, Soul = “our life’s Star”, Shades of the prison-house = Earth (symbol and metaphor) (11)</td>
<td>Imagery:</td>
</tr>
<tr>
<td></td>
<td>Symbols: Earth = prison, keeps us away from heaven (6), Baby/boy = connection to heaven (8), Nature = God’s love (11)</td>
<td>Tone:</td>
</tr>
</tbody>
</table>

| Speaker/Persona | speaker: an older man | Speaker: |
Poem Rewrite - Twitter Style

Instructions: Working with your clock partner, choose one poem from Lesson One. It may not be the poem your group worked primarily with on the Jigsaw activity or Poetry Circle. Complete the following activities to help you rewrite the poem.

1. **Identify** an example of imagery.

2. **Identify** 1-2 metaphors and similes. **State** the meaning (as you understand it) of each.

3. **Identify** 2-4 words that the author uniquely uses. What **denotations or connotations** do these words hold in terms of the poem?

4. **State** what you believe to be the poem’s theme (lesson/message).

5. **Identify** the speaker or persona present in the poem (This is NOT the author).
   a. The poem’s speaker is someone who...

6. Be creative and **choose** a different speaker to relay the poem’s message.
   a. The poem’s new speaker is someone who...

7. **Now, read the poem below. This is a 140 character “Twitter” poem.**

8. **Using the poem you analyzed above, rewrite** the poem in one twitter post from the new speaker’s voice and perspective. This post may only consist of 140 characters (including spaces and punctuation).
Teeny tiny poem

by Elizabeth Alexander (who wrote/delivered a poem for President Obama’s inauguration)

Teeny tiny poem

just enuf 2hold

1 xllent big word

_impluvium_

open-eyed courtyard

collecting rain

as all poems do

skylife, open

birds do:

tweet

9. Finally, explain the speaker/persona you changed the poem to.

10. How did you decide to compact the poem down to the words that you chose? Are they words from the poem?

11. What connotations do the words you chose hold? What denotations?

12. How do the words you choose capture the tone, mood, or meaning? (Choose one.)
2 X 2 Choice Board

Instructions: Choose one activity from the board to complete.

| 1. Design and create a booklet of images, metaphors, or similes from the poems in lesson one. Your booklet should have 10 examples and brief explanations. |
| 2. Draw a picture or comic strip that represents one poem’s message and its tone. Color the image(s) so that the tone is conveyed appropriately. Only choose this option if you are artistically talented. |
| 3. Write a series of tweets that explains the mood you’re left with after reading each of the poems in lesson one. Choose a different mood word for each poem. |
| 4. Write your own poem about poetry that conveys your attitude about poetry (tone) and includes images, metaphors, and/or similes. |

Choice Board Rubric

<table>
<thead>
<tr>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Content</td>
<td>Student makes no errors in interpreting poem or devices the author used.</td>
<td>Student makes 1-2 errors in interpreting poem but shows understanding of device.</td>
<td>3+ errors in interpreting poem and poetic device.</td>
</tr>
<tr>
<td>Creativity and presentation</td>
<td>Student creates visually appealing product that conveys thought and uniqueness.</td>
<td>Student creates visually appealing product but lacks thought and uniqueness.</td>
<td>Product is messy or sloppy and is short on thought and/or uniqueness.</td>
</tr>
</tbody>
</table>

Checkpoint #1 over tone, mood, author, narrator, speaker, persona, metaphor, simile, imagery, diction

1. My score on Checkpoint #1 was ____________.
2. This means that I
3. The concepts still need more work with are: _______________________.

21
“Introduction to Poetry”  
by Billy Collins (b. 1941)

I ask them to take a poem  
and hold it up to the light  
like a color slide

or press an ear against its hive.

I say drop a mouse into a poem  
and watch him probe his way out,  
or walk inside the poem’s room  
and feel the walls for a light switch.

I want them to waterski  
across the surface of a poem  
waving at the author’s name on the shore.

But all they want to do  
is tie the poem to a chair with rope  
and torture a confession out of it.

They begin beating it with a hose  
to find out what it really means.

“Eating Poetry”  
by Mark Strand (b. 1934)

Ink runs from the corners of my mouth.  
There is happiness like mine.  
I have been eating poetry.

The librarian does not believe what she sees.  
Her eyes are sad  
and she walks with her hands in her dress.

The poems are gone.  
The light is dim.  
The dogs are on the basement stairs and coming up.

Their eyeballs roll,  
their blond legs burn like brush.  
The poor librarian begins to stamp her feet and weep.

She does not understand.  
When I get on my knees and lick her hand,  
she screams.

I am a new man.  
I snarl at her and bark.  
I romp with joy in the bookish dark.

“The New Poem”  
by Charles Wright (b.1935)

It will not resemble the sea.  
It will not have dirt on its thick hands  
It will not be part of the weather.

It will not reveal its name.  
It will not have dreams you can count on.  
It will not be photogenic.

It will not attend our sorrow.  
It will not console our children.  
It will not be able to help us.

“Some People Like Poetry”  
by Wislawa Szymborska (b.1923)

Some people--  
that is not everybody  
Not even the majority but the minority.  
Not counting the schools where one must,  
and the poets themselves,  
there will be perhaps two in a thousand.

Like--  
but we also like chicken noodle soup,  
we like compliments and the color blue,  
we like our old scarves,  
we like to have our own way,  
we like to pet dogs.

Poetry--  
but what is poetry.  
More than one flimsy answer  
has been given to that question.  
And I don't know, and don't know, and I  
cling to it as to a life line.
“So You Want to be a Writer?”

Charles Bukowski (1920-1994)

if it doesn't come bursting out of you
in spite of everything,
don't do it.
unless it comes unasked out of your
heart and your mind and your mouth
and your gut,
don't do it.
if you have to sit for hours
staring at your computer screen
or hunched over your
typewriter
searching for words,
don't do it.
if you're doing it for money or
fame,
don't do it.
if you're doing it because you want
women in your bed,
don't do it.
if you have to sit there and
rewrite it again and again,
don't do it.
if it's hard work just thinking about doing it,
don't do it.
if you're trying to write like somebody
else,
forget about it.
if you have to wait for it to roar out of
you,
then wait patiently.
if it never does roar out of you,
do something else.

if you first have to read it to your wife
or your girlfriend or your boyfriend
or your parents or to anybody at all,
you're not ready.

don't be like so many writers,
don't be like so many thousands of
people who call themselves writers,
don't be dull and boring and
pretentious, don't be consumed with self-love.
the libraries of the world have
yawned themselves to
sleep

ever your kind.
don't add to that.
don't do it.
unless it comes out of
your soul like a rocket,
unless being still would
drive you to madness or
suicide or murder,
don't do it.
unless the sun inside you is
burning your gut,
don't do it.

when it is truly time,
and if you have been chosen,
it will do it by
itself and it will keep on doing it
until you die or it dies in you.

there is no other way.

and there never was
“Poetry” by Marianne Moore (1887-1972)

I, too, dislike it: there are things that are important beyond all this fiddle. Reading it, however, with a perfect contempt for it, one discovers in it, after all, a place for the genuine.

Hands that can grasp, eyes that can dilate, hair that can rise if it must, these things are important not because a high-sounding interpretation can be put upon them but because they are useful. When they become so derivative as to become unintelligible the same thing may be said for all of us, that we do not admire what we cannot understand: the bat holding on upside down or in quest of something to eat, elephants pushing, a wild horse taking a roll, a tireless wolf under a tree, the immovable critic twitching his skin like a horse that feels a flea the base-ball fan, the statistician—nor is it valid to discriminate against "business documents and school-books"; all these phenomena are important. One must make a distinction however: when dragged into prominence by half poets, the result is not poetry, nor till the poets among us can be "literalists of the imagination"—above insolence and triviality and can present for inspection, "imaginary gardens with real toads in them," shall we have it. In the meantime, if you demand on the one hand, the raw material of poetry in all its rawness and that which is on the other hand genuine, you are interested in poetry.
Lesson Two: Love is a Two-Way Street

personification, symbolism, hyperbole, diction, euphemism, oxymoron, connotation/denotation, nuances, sonnet, ballad, ode, free verse, haiku

Compare & Contrast Matrix

Poetic form, diction, personification, symbolism, hyperbole

Use “Love in a Life” by Robert Browning & “How Do I Love Thee” by Elizabeth Barrett Browning to explore the two author’s perceptions of love and how they convey meaning differently. Cite line numbers for each answer.

<table>
<thead>
<tr>
<th>Differences</th>
<th>Similarities</th>
<th>Differences</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Love in a Life”</td>
<td></td>
<td>“How Do I Love Thee”</td>
</tr>
<tr>
<td>Identify the form of the poem (haiku, sonnet, free verse, ode, ballad).</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Identify words that hold negative connotations.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Identify words that hold positive connotations.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Identify words on which the author places emphasis.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Identify any words/objects that the author uses as symbols for something other than its original</td>
<td></td>
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</tbody>
</table>
Independently, choose one focus for today’s lesson. In 3-5 sentences, explain how this device or form contributes to the poem’s tone or meaning.

**Double Entry Journal**

Personification, symbolism, hyperbole, tone, mood, metaphor, simile, imagery

Directions: Choose a poem from Lesson Two. Keep a double entry journal as you read and make meaning of the poem. On the left hand side, you’ll write down quotes from the poem. On the right hand side, you’ll tell what type of poetic device is being used and what those lines (might) mean. Consider the speaker, audience, topic, purpose, etc. You should pull a minimum of six quotes to help you fully understand the poem.

<table>
<thead>
<tr>
<th>Textual Evidence (straight from the poem)</th>
<th>Poetic device and meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Finally, state the poem’s meaning/theme:

Six Word Memoirs: Diction

Directions: Read the Six Word love stories below. Then answer the questions that follow concerning diction (word choice). Finally, write your own six word love story.

Your new wife is too friendly.
Finally found love, at age 41.

Note to self: avoid head cases.

Warning, love: I blog my breakups.

Loved her madly — then went mad.

Life’s like chocolates. Picked, processed, pooped.

1. What do these stories have in common?
2. Which one caught your attention most? Why?
3. Who are the speakers?
4. What tones did these stories strike?
5. How did it feel to hear stories that are only six words long?
6. Do you think it would be easier or more difficult to write a six-word tale as opposed to a more developed memoir or story? Why?
7. Now, write your own six word love story. It can be based on your current experiences in love or what you believe your future experiences will be. Play around with your word order, punctuation, word choice, etc.

8. What is lost, and gained, by adhering to strict and brief word limits?
9. What skills are engaged in writing concisely as opposed to developing an idea?
10. What choices did you have to make?
11. How is the effect different on the reader?
12. How easy or difficult was this task? Why?
Show & Tell Board

Directions: Choose one box from the “Show” row and one box from the “Tell” row to complete an activity using a poem from Lesson Two. *See Rubric page

Task: Show your understanding of how the poet uses a poetic device to create meaning in a poem. Be sure to identify all examples of the device and the poem’s meaning.

<table>
<thead>
<tr>
<th>Show</th>
<th>Tell</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brochure</td>
<td>Personification</td>
</tr>
<tr>
<td>Newspaper Article</td>
<td>Hyperboles (figures of speech)</td>
</tr>
<tr>
<td>Diagram or flow chart</td>
<td>Diction</td>
</tr>
<tr>
<td>Letter to a classmate who isn’t studying poetry</td>
<td>Symbolism</td>
</tr>
</tbody>
</table>

Lesson Three:

Me, Myself, & I: What it Means to Be an Individual

paradox, line length, poem shape, punctuation, word position(syntax), figures of speech

Graffiti

Punctuation, line length, shape

Directions: Use the Lesson Three poems to respond to the posters around the room. Be sure to label your group’s response with your group’s assigned number. You are not allowed to repeat another group’s answer.

a. Give one example of a line that uniquely uses punctuation (or doesn’t use any on purpose). Explain the effect of this punctuation? Does it draw readers to a particular word, line, image, etc.? Does it place emphasis on a word, line, image, etc.? Get into the author’s mind and intentions.

b. Choose a stanza and tell how many syllables are in each line of that stanza. Brainstorm ideas about why the author chose this structure. How does this compare to other stanzas in the same poem? Write down the stanza number, line length in syllables, and one reason why you think the author structured the lines in this manner (What does it have to do with the meaning of the line/poem?).

c. Consider the shape of the poem and the use of white space. Why did/didn’t the author put this into one
block paragraph? Write down one reason why you believe the author chose to lay the poem out on paper the way he/she did. Do your best to relate this statement to the poem’s overall topic or theme.

d. State the poem’s meaning.

After you’ve responded to all questions, individually respond to the following question in the box below: From today’s readings, explain how the author created meaning through the use of punctuation, line length, or shape.
# TPCASST Poetry Analysis Tool

<table>
<thead>
<tr>
<th>T</th>
<th>Title</th>
<th>Examine the title before reading the poem; jot down your early ideas about the poem</th>
</tr>
</thead>
<tbody>
<tr>
<td>P</td>
<td>Paraphrase</td>
<td>Translate the poem into your own words line by line focusing on the literal/denotative meanings</td>
</tr>
<tr>
<td>C</td>
<td>Connotation</td>
<td>Consider the words in the poem beyond the literal; explain and comment on the significance of connotative meanings of particular words; consider figurative language</td>
</tr>
<tr>
<td>A</td>
<td>Attitude/tone</td>
<td>Comment on the speaker’s AND the poet’s attitude or tone towards the subject.</td>
</tr>
<tr>
<td>S</td>
<td>Shifts</td>
<td>Note shifts in speaker, attitude, language, etc.</td>
</tr>
<tr>
<td>S</td>
<td>Title again</td>
<td>Examine the title again, this time on an interpretive level.</td>
</tr>
<tr>
<td>T</td>
<td>Theme</td>
<td>Determine what the poet is saying. What lesson/message is being conveyed?</td>
</tr>
</tbody>
</table>
TPCASST Poetry Analysis Example

Dreams

Hold fast to dreams
For if dreams die
Life is a broken-winged bird
That cannot fly.

Hold fast to dreams
For when dreams go
Life is a barren field
Frozen with snow.

-Langston Hughes

<table>
<thead>
<tr>
<th>T</th>
<th>Title</th>
<th>The poem will be about dreams.</th>
</tr>
</thead>
</table>
| P | Paraphrase             | Hold on tight to dreams
Because if dreams die
Life is like an injured bird
That cannot fly.
Hold on tight to dreams
Because when dreams are lost
Life is like a field with nothing in it
That is frozen with snow |
| C | Connotation            | Personification- dreams die, dreams go
Metaphor- life is a broken winged bird, life is a barren field
Imagery- broken winged bird that cannot fly, barren field frozen with snow
End rhymes- die, fly and go, snow
Repetition- Hold fast to dreams |
| A | Attitude/tone          | The author’s tone is cautionary and somewhat melancholy |
| S | Shifts                 | The poem has two full sentences ending in periods and stanzas are broken up into short 3 to 5 word lines. |
| S | Title again            | The title is very indicative of what the poem will be about. The poem is about dreams and continuing to dream, and the title represents that clearly. |
| T | Theme                  | **Plot:** The author is telling the audience to keep dreaming because it makes life better and essentially makes life worth living
**Subject(s):** Dreams/Dreaming, Life, Value
**Theme(s):** Continuing to dream will lead to a good life. Lack of dreaming, or not having dreams, makes life empty. |
TPCASST Poetry Analysis

<table>
<thead>
<tr>
<th>T</th>
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</tr>
</thead>
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</tr>
<tr>
<td>S</td>
<td>Title again</td>
</tr>
<tr>
<td>T</td>
<td>Theme</td>
</tr>
</tbody>
</table>

**Shoebox Poetry**
Since Lesson Three poems are all about identity, you will study the speaker/subject’s identity from your chosen poem. Be sure to choose a poem that speaks to you or that you can connect with in some way.

1. Using a shoebox, collect **items that represent the identity** of the speaker/subject of the poem. These can be items that are: explicitly stated in the poem, items based off inferences you made from the poem, symbols, etc.
2. Include a **cheat sheet that explains each of the items** and their relation to the poem and speaker/subject’s identity.
3. **Decorate the outside** of the shoebox with interesting uses of punctuation, figures of speech, euphemisms, oxymorons, and paradoxes from the poem. (Minimum of 6 spread across the types)
4. Include a “**cheat sheet**” explaining each example from #2 on the outside of the box. This can be handwritten or typed and should be folded up and placed in the box along with the items.
5. **Decorate the inside lid** of the box with the actual poem. You can rewrite/retype it. Be creative in the poem’s presentation.
6. Have the most artistic person from your group **sketch a small image** of the speaker’s identity to include in your box as well. It can be a headshot or full body sketch. Limit it to a regular size piece of paper. Color is optional.
7. **Overall, your shoebox should capture the identity** of the character you chose from the poem (speaker/subject).

My group’s poem is ________________________________________________.

Our shoebox is due on ____________________________________________.

My roles are to. . . (Circle all that apply to you)

Bring items Keep up with items brought Sketch speaker/subject
Add 6 examples on outside of box

Bring shoebox Create cheat sheet for items

Create cheat sheet for 6 examples

Recopy/decorate poem Compile box before due date

My group’s initials ____________, ____________, ____________.

**Lesson Three Poems: Me, Myself, & I: What it Means to Be an Individual**

“**Saturday’s Child**” by Countee Cullen
Some are teethed on a silver spoon, With the stars strung for a rattle;
I cut my teeth as the black racoon--
For implements of battle.
Some are swaddled in silk and down,
And heralded by a star;
They swathed my limbs in a sackcloth gown
On a night that was black as tar.
For some, godfather and goddame
The opulent fairies be;
Dame Poverty gave me my name,
And Pain godfathered me.
For I was born on Saturday--
"Bad time for planting a seed,"
Was all my father had to say,
And, "One mouth more to feed."
Death cut the strings that gave me life,
And handed me to Sorrow,
The only kind of middle wife
My folks could beg or borrow.

“homage to my hips” by Lucille Clifton
these hips are big hips.
they need space to
move around in.
they don't fit into little
petty places. these hips
are free hips.
they don't like to be held back.
these hips have never been enslaved,
they go where they want to go
they do what they want to do.
these hips are mighty hips.
these hips are magic hips.
i have known them
to put a spell on a man and
spin him like a top.

“We Real Cool” by Gwendolyn Brooks
The Pool Players.
Seven at the Golden Shovel.

“We” by Alice Walker
They were women then
My mama’s generation
Husky of voice—stout of Step
With fists as well as Hands
How they battered down
Doors
And ironed
Starched white
Shirts
How they led
Armies
Headragged generals
Across mined
Fields
Booby-trapped

“Doors” by Marge Piercy
This girlchild was born as usual
and presented dolls that did pee-pee
and miniature GE stoves and irons
and wee lipsticks the color of cherry candy.

Ditches
To discover books
Desks
A place for us
How they knew what we
Must know
Without knowing a page
Of it
Themselves.

“How they led” by Emily Dickinson
Headragged generals
Across mined
Fields
Booby-trapped

“Barbie Doll” by Marge Piercy
This girlchild was born as usual
and presented dolls that did pee-pee
and miniature GE stoves and irons
and wee lipsticks the color of cherry candy.

Then in the magic of puberty, a classmate said:
You have a great big nose and fat legs.

She was healthy, tested intelligent,
possessed strong arms and back,

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“Dream Variations” by Langston Hughes
To fling my arms wide
In some place of the sun,
To whirl and to dance
Till the white day is done.
Then rest at cool evening
Beneath a tall tree
While night comes on gently,
Dark like me-
That is my dream!

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She was healthy, tested intelligent,
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“The Soul Selects her Own Society” by Emily Dickinson
The soul selects her own society,
Then shuts the door;
On her divine majority
Obtrude no more.
Unmoved, she notes the chariot's pausing
At her low gate;
Unmoved, an emperor is kneeling
Upon her mat.
I've known her from an ample nation
Choose one;
Then close the valves of her attention
Like stone.

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abundant sexual drive and manual dexterity. She went to and fro apologizing. Everyone saw a fat nose on thick legs. Doesn't she look pretty? everyone said. Consummation at last. To every woman a happy ending.

She was advised to play coy, exhorted to come on hearty, exercise, diet, smile and wheedle. Her good nature wore out like a fan belt. So she cut off her nose and her legs and offered them up. In the casket displayed on satin she lay with the undertaker's cosmetics painted on, a turned-up putty nose, dressed in a pink and white nightie.
“Musee des Beaux Arts” by W.H. Auden

About suffering they were never wrong,
The Old Masters; how well they understood
Its human position; how it takes place
While someone else is eating or opening a window
Dullly along;
How, when the aged are reverently, passionately waiting
For the miraculous birth, there always must be
Children who did not specially want it to happen, skating
On a pond at the edge of the wood:
They never forgot
That even the dreadful martyrdom must run its course
Anyhow in a corner, some untidy spot
Where the dogs go on with their doggy life and the torturer's horse
Scratches its innocent behind on a tree.

In Breughel's Icarus, for instance: how everything turns away
Quite leisurely from the disaster; the ploughman may
Have heard the splash, the forsaken cry,
But for him it was not an important failure; the sun shone
As it had to on the white legs vanishing into
The green Water; and the expensive delicate ship that must have seen
Something amazing, a boy falling out of the sky,
Had somewhere to get to and sailed calmly on.

“The Unknown Citizen”
by W. H. Auden, 1907 - 1973

(To JS/07 M 378
This Marble Monument Is Erected by the State)

He was found by the Bureau of Statistics to be
One against whom there was no official complaint,
And all the reports on his conduct agree
That, in the modern sense of an old-fashioned word, he was a saint,
For in everything he did he served the Greater Community.
Except for the War till the day he retired
He worked in a factory and never got fired,
But satisfied his employers, Fudge Motors Inc.
Yet he wasn’t a scab or odd in his views,
For his Union reports that he paid his dues.
(Our report on his Union shows it was sound)
And our Social Psychology workers found
That he was popular with his mates and liked a drink.
The Press are convinced that he bought a paper every day
And that his reactions to advertisements were normal in every way.
Both Producers Research and High-Grade Living declare
He was fully sensible to the advantages of the Installment Plan
And had everything necessary to the Modern Man,
A phonograph, a radio, a car and a frigidaire.
Our researchers into Public Opinion are content
That he held the proper opinions for the time of year;
When there was peace, he was for peace:
when there was war, he went.
He was married and added five children to the population,
Which our Eugenist says was the right number for a parent of his generation.
And our teachers report that he never interfered with their education.
Was he free? Was he happy? The question is absurd:
Had anything been wrong, we should certainly have heard.
Father
by Marshall “Soulful” Jones

Last night I had the most interesting dream.
In it I was six years old in a National Spelling Bee.
...Genius
Complex words.... Serendipity....Duodenum....Saratoga....
All spelled with ease.

The spell master clears his throat
“Young man, your word is....... Father.”
The crowd began to chatter amongst themselves, upset at the simplicity of this final word.

I look for those eyes, those eyes that say
Everything’s going to be okay. Do it!
And I realized I’d dazed off.

“Young man, your word is FATHER.”

I stood up straight, licked my lips and began:
“Father...M-O-T-H-E-R, Father.”

The spell master looks at me, looks back at his flash card, and says –
“I’m sorry, but you are incorrect.”
Wait, wait, see, I don’t think he understands –
see my father’s sitting right there in the audience – excuse me?
"Sorry, son, but you are incorrect."

Well then you, sir, can save your apologies because you must mean “in correct”
as in within the parameters of being right.
Let me explain something to you,
Cuz obviously you ain’t grow up where poppas are rolling stones
down the hills of women’s backsides and when he comes all he’s left us was alone
Where minstrel men stroll on bikes while fathers balanced their menstrual, 2 jobs, 2 kids and a life
on a unicycle
and it looks something like this –

Breastfeeding with one arm, phone on the shoulder, cooking with the other arm, cleaning with one leg and tying
sneakers with their teeth
Young fathers, who make mistakes
who could’ve put us up for adoption but opted to carry us, deliver us teach us to be better than they ever were, do
better than they ever did
but they’re not perfect, they do fall short
but the one mistake they do not make was abandoning their seeds

Cuz fathers are masters gardeners
They tend to every leaf
Removing the weeds
placing us in the windows of opportunity so that we can lean towards the sun so that we never forget that the sky is
the limit
planting kisses on our cheeks and hugs on our backs
Growing their love on us the best way they know how

Like my father, my father sacrificed – having nothing, so that I can have everything
My father walked a daily nightmare so that I can live my dreams
My father watered me with blood, sweat, and tears raises me so I may be ripe for the harvest
And I hope that one day I can be as great a father as she was for me

You did not ask me spell deadbeat, sir, but if you want dead beat here it goes:
F-a-t-h-e-r, d-a-d, p-o-p,
d-a-d-s, if you want slang
You asked me to spell father and father is, always has, and always will be spelled
M-O-T-H-E-R
So Google it, show me your flash card, open your dictionaries –
what Webster has to say about it don’t mean s*** round here.

Round here, my father is sitting right there – and I love her.

Now, answer the following questions:

Provide evidence from the poem to support your answer. Be specific!

1. What would you say the theme of this poem is?

2. What images does Soulful create in this poem?

3. In this poem, he uses an extended metaphor (a comparison that carries throughout several lines of the poem). What is he comparing the parent/child relationship to?

4. How did seeing the poem add meaning to it? What did you get out of the performance that you might not have gotten from simply reading the poem?

5. If you were to write a poem similar to this one, what would it be about? would you get your point across?
Lesson Four: Poetry with a Melody: Song Lyrics in Poetry

Scavenger Hunt
(Rhyme scheme, rhythm, rhyme, syntax, style)

Pattern Analysis
(Rhyme scheme, meter, style)

Poetry Circle

My group’s poem is _____________________________________________

Each group needs a facilitator, a reader, a recorder, and a reporter.

My job is ________________________________.

1. The reader reads the poem aloud for the group.
2. The facilitator asks the whole group the following questions:
   o What jumps out at you in the poem? What do you see?
   o What do you hear? Are there rhymes? Are there repeating sounds?
   o What connections/associations does the poet make?
   o What connections/associations do you make to the poem?
   o What types of punctuation are used?
   o Where does the poem require you to pause? Where does it require you to focus your attention?
   o What do you think the poem is about?
   o What questions do you have about the poem?

3. The recorder takes notes on what the group says and checks back with the group to make sure her/his notes represent what the group wants to say.
4. The reporter shares out the group’s thoughts at the end of the lesson.
Sound Device Identification

Directions: With a partner, identify rhyming words in the lyrics below. Then, find the sound device(s) and definition(s) for those rhyming words. Finally, decide what effect that device has on the lyrics. (end rhyme, approximate rhyme, internal rhyme, exact rhyme, assonance, consonance, alliteration)

<table>
<thead>
<tr>
<th>Lyrics</th>
<th>Device(s)/Definition(s)</th>
<th>Effect on meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>1: Every rose has its thorn</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Just like every night has its dawn</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Just like every cowboy sings his sad, sad song</td>
<td></td>
<td></td>
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<tr>
<td>Every rose has its thorn</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2: Tennis shoes don’t even need to buy a new dress</td>
<td></td>
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<tr>
<td>You ain’t here, ain’t nobody else to impress</td>
<td></td>
<td></td>
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<tr>
<td>3: Bright lights is enticing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>But look what it did to Tyson</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4: Mirror on the wall, here we are again Through my rise and fall</td>
<td></td>
<td></td>
</tr>
<tr>
<td>You've been my only friend</td>
<td></td>
<td></td>
</tr>
<tr>
<td>You told me that they can understand the man I am</td>
<td></td>
<td></td>
</tr>
<tr>
<td>So why are we here talkin' to each</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
other again

5: And in a slug fest I get physical like physicians
And visual like magicians with mystical mic traditions

6: His palms are sweaty, knees weak, arms are heavy,
There’s vomit on his sweater already, Mom’s spaghetti
7: Didn't they tell us don't rush into things
Didn't you flash your green eyes at me
Haven't you heard what becomes of curious minds
Ooh didn't it all seem new and exciting
I felt your arms twisting around me
I should've slept with one eye opened at night

8: Your Own Example
### Pattern Analysis
(Rhyme scheme, meter, rhythm, syntax, style)

Directions: Compare and contrast the rhyme scheme, meter, and syntax of two poems in order to determine each author’s style.

<table>
<thead>
<tr>
<th></th>
<th>Poem 1</th>
<th>Poem 2</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Rhyme Scheme</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(minimum of 10 lines; look at last word in each line; check for internal rhyme)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Meter per line</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(minimum 5 lines; stressed/unstressed syllables and number of syllables)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Syntax</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(normal or unique word order)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Comment on author’s style</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Normal/Unique syntax and meter? Why? What ideas/subjects are emphasized?)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Poem 1

Fear not when, fear not why,
Fear not much while we’re alive,
Life is for living not living up tight,
See ya somewhere up in the sky,
Fear not die, I'll be alive for a million years, bye bye,
So not for legends, I'm forever young
My name shall survive
Through the darkest blocks, over kitchen stoves,
Over Pyrex pots, my name shall be passed down to generations
While debating up in barber shops, young slung, hung here,
Shorty, the brother from here
With a little ambition just what we can become here,
And as the father passed his story down to his son’s ears,
Younger kid, younger every year, yeah
So if you love me baby this is how you let me know.
Don’t ever let me go, that’s how you let me know, baby

Poem 2

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm’d;
And every fair from fair sometime declines,
By chance, or nature’s changing course, untrimm’d;
But thy eternal summer shall not fade
Nor lose possession of that fair thou ow’st;
Nor shall Death brag thou wander’st in his shade,
When in eternal lines to time thou grow’st;
So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee.
Lesson Five: Poetry with a Heartbeat: Spoken Word Poetry

Comprehension Menus

<table>
<thead>
<tr>
<th>Mastery</th>
<th>Interpersonal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Understanding</td>
<td>Self-Expressive</td>
</tr>
</tbody>
</table>

Poster Sessions

Prepare a poster that represents your understanding of  

Poster must be self-explanatory,
Teacher Appendix

Spoken Word Poetry Videos

**Family**
Marshall “Soulful” Jones “Father”
   - http://www.youtube.com/watch?v=qtIINJcvIDaI
   - http://www.youtube.com/watch?v=20xE3_mQULU
Marshall “Soulful” Jones “Touchscreen”
   - http://www.youtube.com/watch?v=GAx845QaOck
Daniel Beaty “Knock Knock”
   - http://www.youtube.com/watch?v=9eYH0AFx6yI

**Love**

**Identity & Relationships**
Lily Myers “Shrinking Women”
   - http://www.youtube.com/watch?v=zQucWXWXp3k
Andrew Warner “I Am a Child”
   - http://www.youtube.com/watch?v=WG1N1JEzBbM
Savannah Brown “What Guys Look for in Girls”
   - *http://www.youtube.com/watch?v=YSHnnPunShg (2:55)
Katie Makkai “Pretty”
Lexy Pack & Joanna Gordon “Cyber Bully”
   - http://www.youtube.com/watch?v=kMVl3oQYAlk

Watsky “100 Words to Say Instead of Swag”

**Classic Poems**
Anita Norman-2014 Poetry Out Loud Champion “Let the Light Enter”
   - http://www.youtube.com/watch?v=THtzApzCdY

“Hip Hop or Shakespeare” TedTalk
http://www.paulcarl.com/teaching-poetry-through-rap/
Carousel Brainstorming Prompts:

**Metaphor:** On the poster, respond to one metaphor question and then write your own question about poetry. Your question should follow the format of “How is poetry like __________?”

Teacher starter question: How is poetry like a castle?

**Classifying-Group and Label:** Examine the following list. Place words in groups and label each group.

<table>
<thead>
<tr>
<th>Group</th>
<th>Words</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ballard</td>
<td>free verse, hyperbole, euphemism, sonnet</td>
</tr>
<tr>
<td>Imagery</td>
<td>rhyme, simile, rhyme scheme, punctuation</td>
</tr>
<tr>
<td>Mood</td>
<td>free verse, rhyme scheme, meter</td>
</tr>
<tr>
<td>Rhythm</td>
<td>hyperbole, euphemism, sonnet</td>
</tr>
<tr>
<td>Reperation</td>
<td>hyperbole, euphemism, sonnet</td>
</tr>
<tr>
<td>Symbolism</td>
<td>hyperbole, euphemism, sonnet</td>
</tr>
<tr>
<td>Alliteration</td>
<td>hyperbole, euphemism, sonnet</td>
</tr>
<tr>
<td>Style</td>
<td>hyperbole, euphemism, sonnet</td>
</tr>
<tr>
<td>Tone</td>
<td>hyperbole, euphemism, sonnet</td>
</tr>
<tr>
<td>Meter</td>
<td>hyperbole, euphemism, sonnet</td>
</tr>
</tbody>
</table>

**Prioritizing:** Determine the importance of each element to a poem by placing the elements in the priority pyramid. Note: Do not ask for clarification of any element. Explain your pyramid using your group’s OWN idea of what each element means.

<table>
<thead>
<tr>
<th>Importance</th>
<th>Metaphor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speaker</td>
<td>Emotion</td>
</tr>
<tr>
<td>Imagery</td>
<td>Author’s experience</td>
</tr>
</tbody>
</table>

**Creativity:** Write a cinquain (a five-line poem that follows one of two patterns: Line syllables are 1, 2, 3, 4, 1 or 2, 4, 6, 8, 2) that shows what you already know/think about poetry.

Example:

Listen... (2 syllables)
With faint dry sound, (4 syllables)
Like steps of passing ghosts, (6 syllables)
The leaves, frost-crisp’d, break from the trees (8 syllables)
And fall (2 syllables)

**Reasoning:** Give three reasons to support your opinion of the following question: Which is better at conveying meaning to readers: a poem or a short story?