

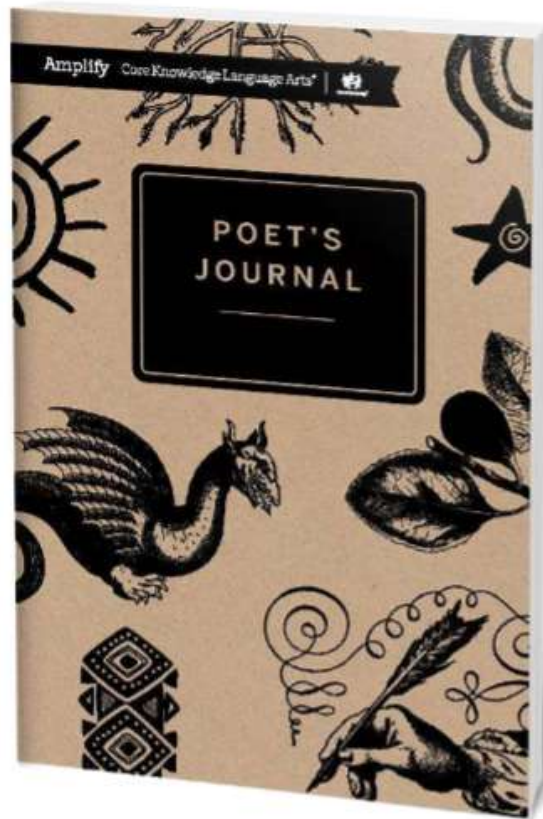


Unit 3 | Poetry

Lesson 1:


“Little Red Riding Hood and the Wolf”





“Little Red Riding Hood and the Wolf”

by Roald Dahl




From Little Red Riding Hood and the Wolf

Roald Dahl

As soon as Wolf began to feel
That he would like a decent meal,
He went and knocked on Grandma's door.
When Grandma opened it, she saw
The sharp white teeth, the horrid grin,
And Wolfie said, "May I come in?"
Poor Grandmamma was terrified,
"He's going to eat me up!" she cried.

And she was absolutely right.
He ate her up in one big bite.
But Grandmamma was small and tough,
And Wolfie wailed, "That's not enough!
I haven't yet begun to feel
That I have had a decent meal!"
He ran around the kitchen yelping,
"I've got to have a second helping!"
Then added with a frightful leer,
"I'm therefore going to wait right here
Till Little Miss Red Riding Hood
Comes home from walking in the wood."

(no stanza break)



He quickly put on Grandma's clothes,
(Of course he hadn't eaten those).
He dressed himself in coat and hat.
He put on shoes, and after that
He even brushed and curled his hair,
Then sat himself in Grandma's chair.
In came the little girl in red.
She stopped. She stared. And then she said,

"What great big ears you have, Grandma,"
"All the better to hear you with," the Wolf replied.
"What great big eyes you have, Grandma."
said Little Red Riding Hood.
"All the better to see you with," the Wolf replied.

He sat there watching her and smiled.
He thought, I'm going to eat this child.
Compared with her old Grandmamma
She's going to taste like caviar.

Then Little Red Riding Hood said, "But Grandma,
what a lovely great big furry coat you have on."
"That's wrong!" cried Wolf. "Have you forgot
To tell me what BIG TEETH I've got?
Ah well, no matter what you say,
I'm going to eat you anyway."
[.....]
A few weeks later, in the wood,
I came across Miss Riding Hood.
But what a change! No cloak of red,
No silly hood upon her head.
She said, "Hello, and do please note
My lovely furry wolfskin coat."



Reflection and Inference

This part of "Little Red Riding Hood and the Wolf" does not explain in detail what happens to the wolf, but it does give several clues to help readers infer what happens next. Remember that when you infer something, it means that you make a reasonable conclusion based on the evidence or information provided.

Read the end of the poem again, then use words from the poem to answer the questions below. These questions will help you infer what happens after Little Red Riding Hood meets the wolf.

1. Where and when did the speaker of the poem see Little Red Riding Hood?
2. The speaker lists two things that have changed about Little Red Riding Hood. What are those changes?
3. The poem's title refers to "Little Red Riding Hood," but in this section of the poem, the speaker calls her something different. What does the speaker call her in this part of the poem?

4. How is the new name the narrator uses different from her name in the title of the poem?
5. Based on the words in the poem, why do you think the speaker called Miss Riding Hood something different from before?
6. What is Miss Riding Hood wearing when she meets the speaker?



**Check for
Understanding**

1.2

Poetic Devices

Some special terms exist to help describe different parts of a poem.

Part 1: Stanza and Line

Poetry is usually written in stanzas, or groups of lines.

Lines may be complete sentences, but they may also consist of phrases—or even just a single word.

A stanza is usually separated from other stanzas with extra space called a stanza break.

Because your reader includes a section of the whole poem, the dotted line after “I’m going to eat you anyway” shows where part of the poem was cut. Therefore, it is not a stanza break.

Stanza 1 runs from the poem’s first line to the line “He’s going to eat me up!” she cried.”

1. Draw a star by the stanza break after stanza 1.
2. Count the number of lines in the first stanza.
3. Count the number of stanzas in the poem.
4. The word *stanza* comes from an Italian word that means “little room.” Why might this be the word used to describe a group of lines in a poem?

5. What do the stanzas in a poem have in common with the rooms of a building?

1.2

Part 2: Rhyme

Remember that rhyming words end with the same sound and that poems with a rhyme scheme, or pattern of rhyming words, usually put those words at the ends of lines.

Working silently, reread the following stanza, using different colored lines to underline each end word with the same ending sound.

For example, if the poem contained the end words *hat*, *rat*, *cat*, *droop*, and *soup*, the words *hat*, *rat*, and *cat* would be underlined in one color, while the words *droop* and *soup* would be underlined in a second color.

And she was absolutely right.
 He ate her up in one big bite.
 But Grandmamma was small and tough,
 And Wolfie wailed, “That’s not enough!
 I haven’t yet begun to feel
 That I have had a decent meal!”
 He ran around the kitchen yelping,
 “I’ve got to have a second helping!”
 Then added with a frightful leer,
 “I’m therefore going to wait right here
 Till Little Miss Red Riding Hood
 Comes home from walking in the wood.”
 He quickly put on Grandma’s clothes,
 (Of course he hadn’t eaten those).
 He dressed himself in coat and hat.
 He put on shoes, and after that
 He even brushed and curled his hair,
 Then sat himself in Grandma’s chair.
 In came the little girl in red.
 She stopped. She stared. And then she said,



**Check for
Understanding**

Literary Vocabulary

dialogue—*n.*

words or sentences spoken by a character in a poem, play, or story

excerpt—*n.*

small part of a larger work; for example, one chapter of a novel or one paragraph of a newspaper article

infer—*v.*

to reach a reasonable conclusion based on available evidence

line—*n.*

basic unit of a poem; together, lines form stanzas

stanza—*n.*

section of a poem; consists of a line or group of lines

stanza break—*n.*

blank space dividing two stanzas from each other



Roald Dahl

Roald Dahl was born in Wales on September 13, 1916. His parents, who were from Norway, gave him the name of a famous explorer from their home country. Dahl himself led an adventurous life, attending boarding school in England, then working in Africa. During World War Two, Dahl served as a pilot in the Royal Air Force, an experience he wrote about in the book *Going Solo*.

After the war Dahl returned to England and became an author. He wrote many different things, including movie scripts, mysteries, plays, and short stories. When he began writing *James and the Giant Peach*, a book for children, he enjoyed it so much that he kept writing children's books, for which he remains best known today. His books include *Matilda*, *Charlie and the Chocolate Factory*, and *Revolting Rhymes*, in which "Little Red Riding Hood and the Wolf" appears. Dahl died in 1990.

End of Activities for Lesson

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AARDVARK

Medium-sized,
burrowing,
nocturnal mammal
native to Africa



CRAVE

To want or wish for

“I’m really **craving** pizza right now”



NEWT

Amphibian found in
many parts of the
world



LACK

To be without

“I’d love to donate
but I’m **lacking** the
money”



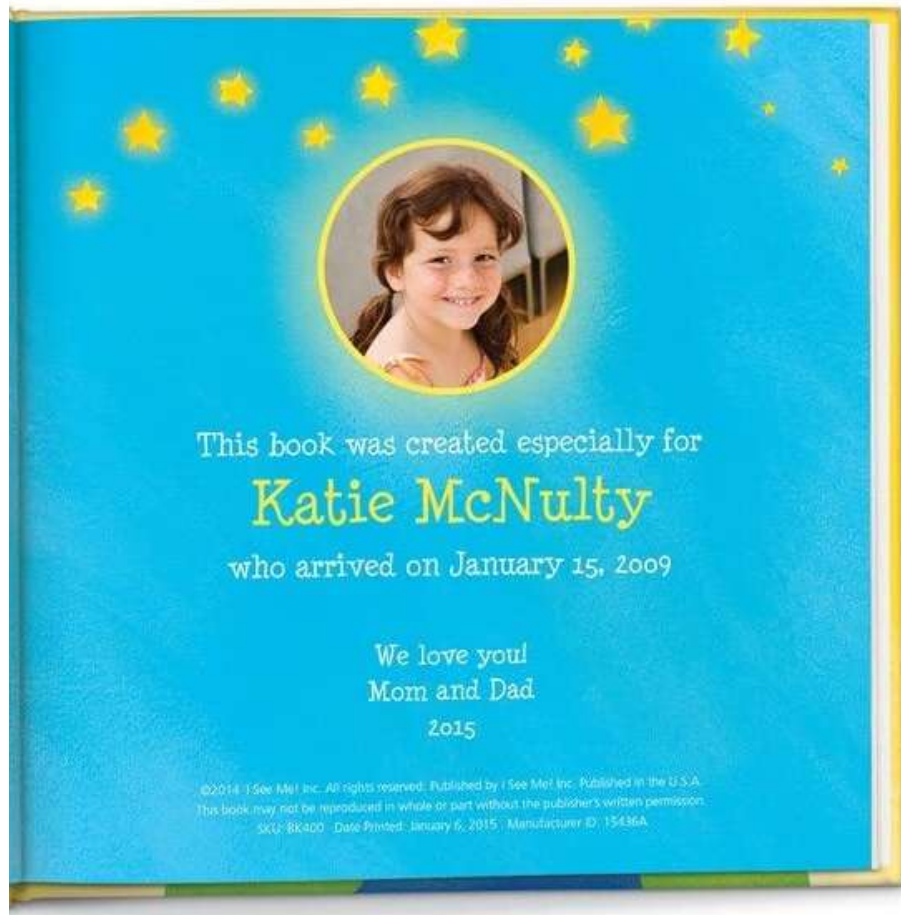
STEED

Horse, usually ridden by an important person or warrior

“The knight rode into battle on his trusty steed”

DEDICATION

Note in or after the title that shows the author wrote the poem for a special person



night kite flight
sight bite height
might light fight
tight fright site

SLANT RHYME

words that
share only the
final consonant
sound

© Hank Larr



Harryette Mullen

Harryette Mullen was born on July 1, 1953, in Florence, Alabama. She was raised in Texas and became fascinated by language and poetry at a young age. Mullen recalls, "At school and at church we were always called on to memorize and recite poems—a whole lot of Langston Hughes and James Weldon Johnson and Paul Lawrence Dunbar." These poets influenced Mullen, whose poetry won an award and publication in the local newspaper when she was in high school.

Mullen's book *Tree Tall Woman* considers the lives of southern black women. Her other collections include *Muse & Drudge* and *Sleeping with the Dictionary*. Mullen uses humor and wordplay to discuss complicated topics. Writing connects her with people from various races and ethnicities worldwide: "The more people you can talk to and understand, the richer your life and experience can be." Mullen teaches African-American literature and creative writing at the University of California, Los Angeles.

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Norman Ault

Norman Ault was born on December 17, 1880, in Birmingham, England. One of eight children, Ault attended King Edward IV Grammar School in Essex, England. While at school, Ault was recognized for his natural creative talents and did remarkably well in both his art and architecture courses. His artistic reputation continued to grow, and he received recognition by *The Artist* magazine as a "particularly talented artist."

With his wife, Lena, Ault created beautiful and imaginative children's books, such as *The Rhyme Book* and *The Podgy Book of Tales*. In 1920, Ault published *Dreamland Shores*, a children's book that paired poems with colorful and whimsical paintings of magnificent adventures. In addition to being a scholar of seventeenth-century British poetry, Ault was recognized by Oxford University for his talent as a writer. He died on February 6, 1950.



Ask Aden

Harryette Mullen (*For A.D.*)

Are aardvarks anxious?
Do dragons dream?
Ever seen an eager elephant?
Newts are never nervous, are they?

2.1

Name: _____

Date: _____

Reading "Ask Aden" and Alliteration

1. The speaker of the poem has chosen a subject in each line. What do all of the subjects have in common?

2. Why might this person be asking all these questions?

3. Look at the letters you wrote by each line of the poem. Now write in the chart below five new letters of the alphabet, making sure not to repeat the ones you wrote by the lines of the poem. Then fill in the chart, making sure that each word you use starts with the letter on its line. The first line shows an example from Mullen's poem.

	Animal	Verb or Action Word	Feeling
ex: a	aardvarks	are	anxious
letter 1:			
letter 2:			
letter 3:			
letter 4:			
letter 5:			

2.1

Name: _____

Date: _____

Poets use repetition for different reasons. Sometimes they want to stress an important thought or point. Sometimes they want to repeat certain letters or sounds, as in rhyming words, to make their poem sound pleasing.

4. Once you have completed the previous chart, use the words on each line to form a question. Try to make each one a question that you find interesting. You may revise the chart if you wish. Write your questions on the lines below.



**Check for
Understanding**

REPETITION

Saying the
same letters,
sounds, or
words over and
over again



**My nose, a leaky faucet, has
a drip, drip, drip.**

**I wipe it so it won't land on
my lip, lip, lip.**

**I think that I'm allergic to
all weeds, weeds, weeds,**

**and long-haired cats
and vegetables
with seeds, seeds, seeds.**



ALLITERATION

The repetition of sounds at the beginning of several words in order or near one another

2.1

Name: _____

Date: _____

Reading "Ask Aden" and Alliteration

1. The speaker of the poem has chosen a subject in each line. What do all of the subjects have in common?

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Wishes

Norman Ault

What do you look for, what do you seek?

A silver bird with a golden beak.

What do you long for, what do you crave?

Golden gems in a silver cave.

What do you lack, and what do you need?

A silver sword and a golden steed.

What do you want, of what do you dream?

A golden ship on a silver stream.

What do you have, and what do you own?

A silver robe and a golden crown.

What would you be? Oh, what would you be?

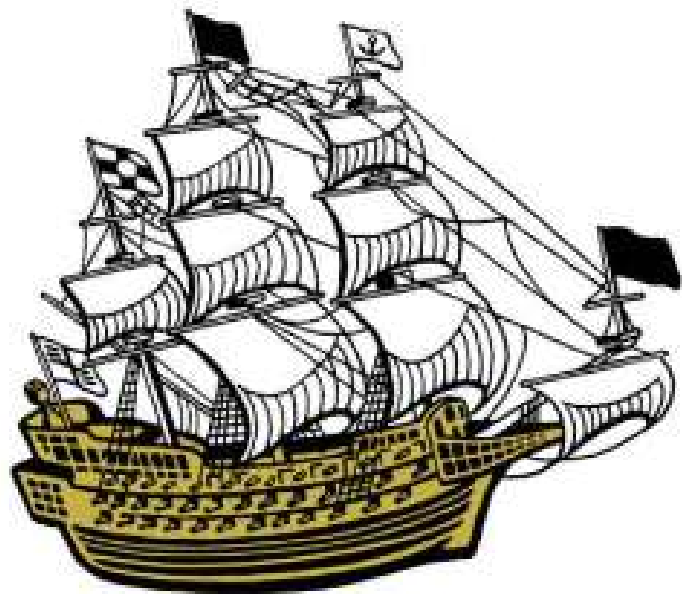
Only the king of the land and the sea.

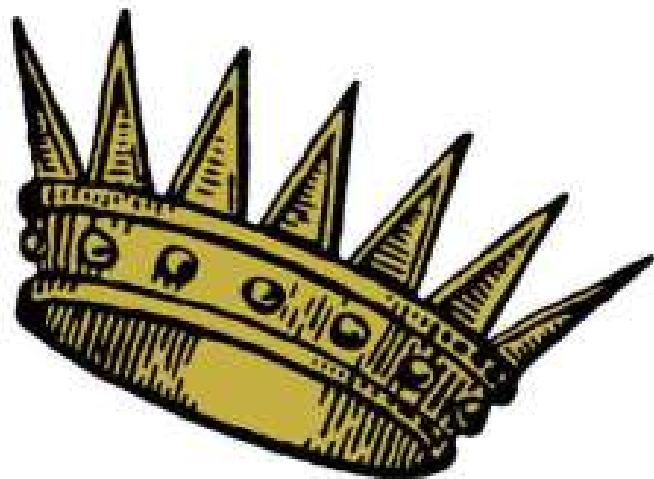
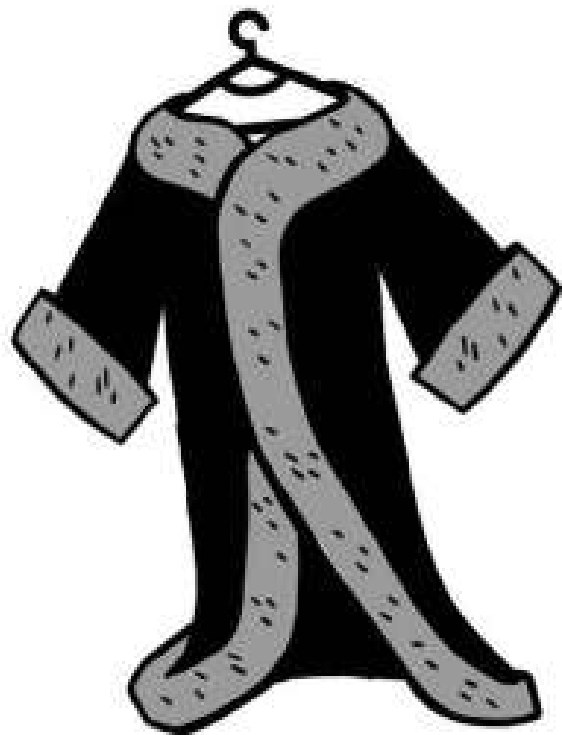
Reflecting and Inferring

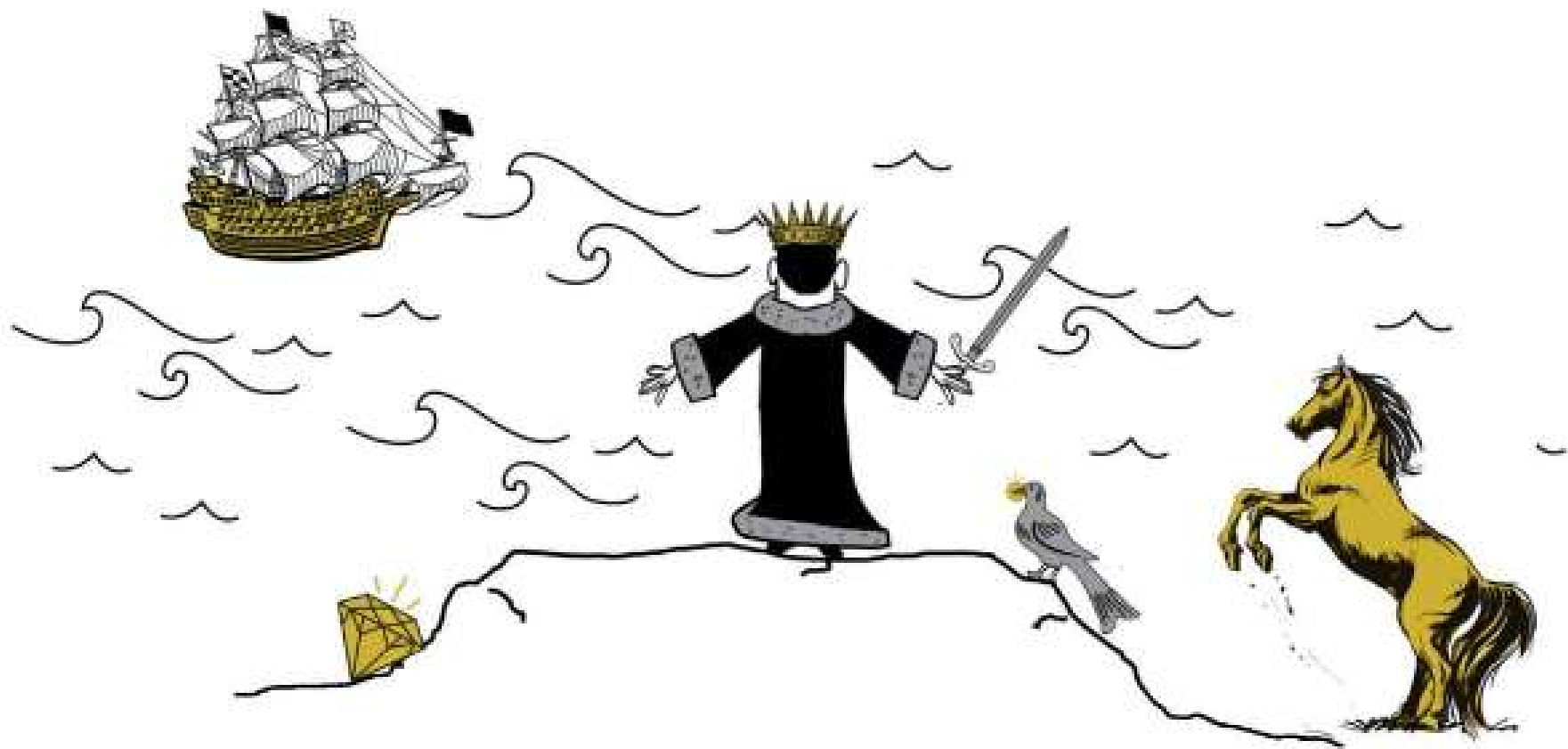












Reading “Wishes”

Using the poem and the images, answer the following questions:

1. Look at the poem's question lines. How many questions are on each line?

2. What do the questions on line 1 have in common with each other?

3. Using different colored lines, mark the end words for each rhyme sound, assigning one color to each sound. Then write the rhyming pairs here. Don't forget to include slant rhymes.

4. List three things from the poem or images that the speaker believes he will get when he is king.

5. What would a king do with each of these items?



**Check for
Understanding**

2.3

1. In "Wishes," the speaker dreams of becoming king. Write the job you would most like to have.

2. Using the list of questions your class assembled, pick the ones that interest you most. Write one question on every line with a Q next to it.

Q:

A:

Q:

A:

Q:

A:



Wrap-Up

End of Activities for Lesson

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Wishes

Norman Ault

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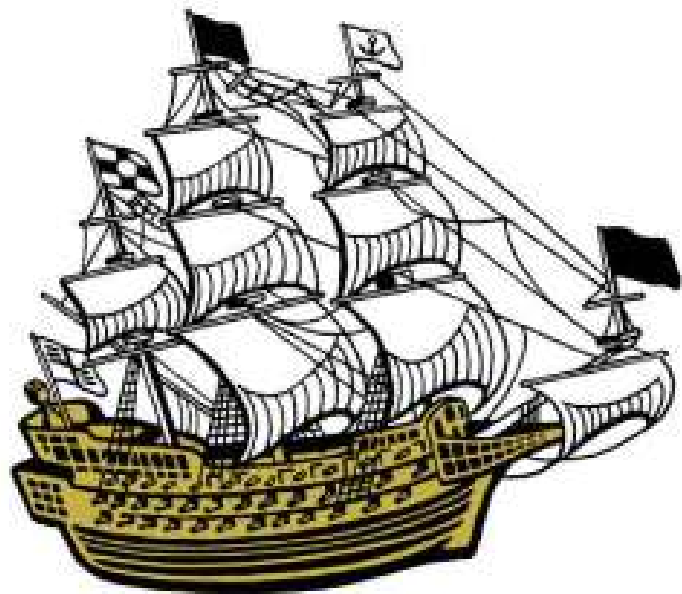
Only the king of the land and the sea.

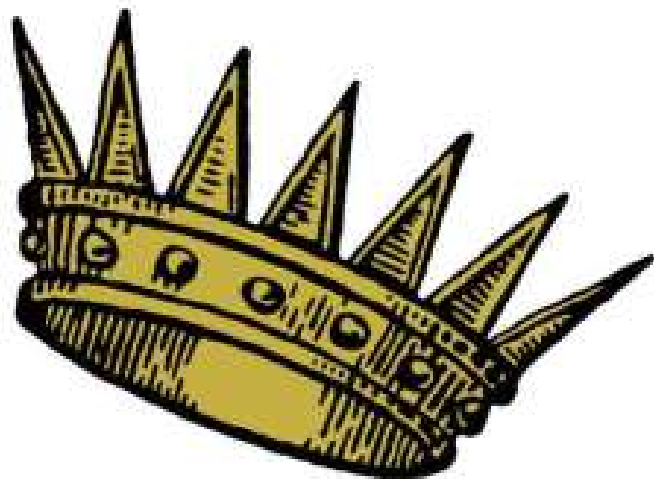
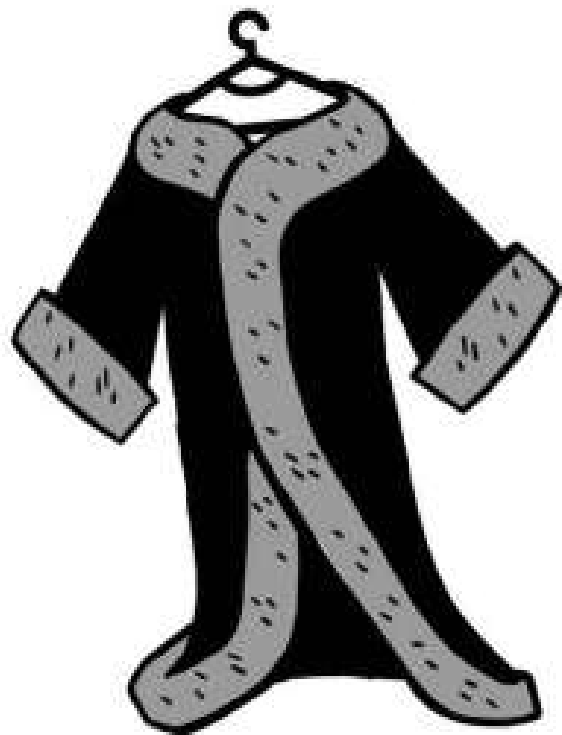
Reflecting and Inferring

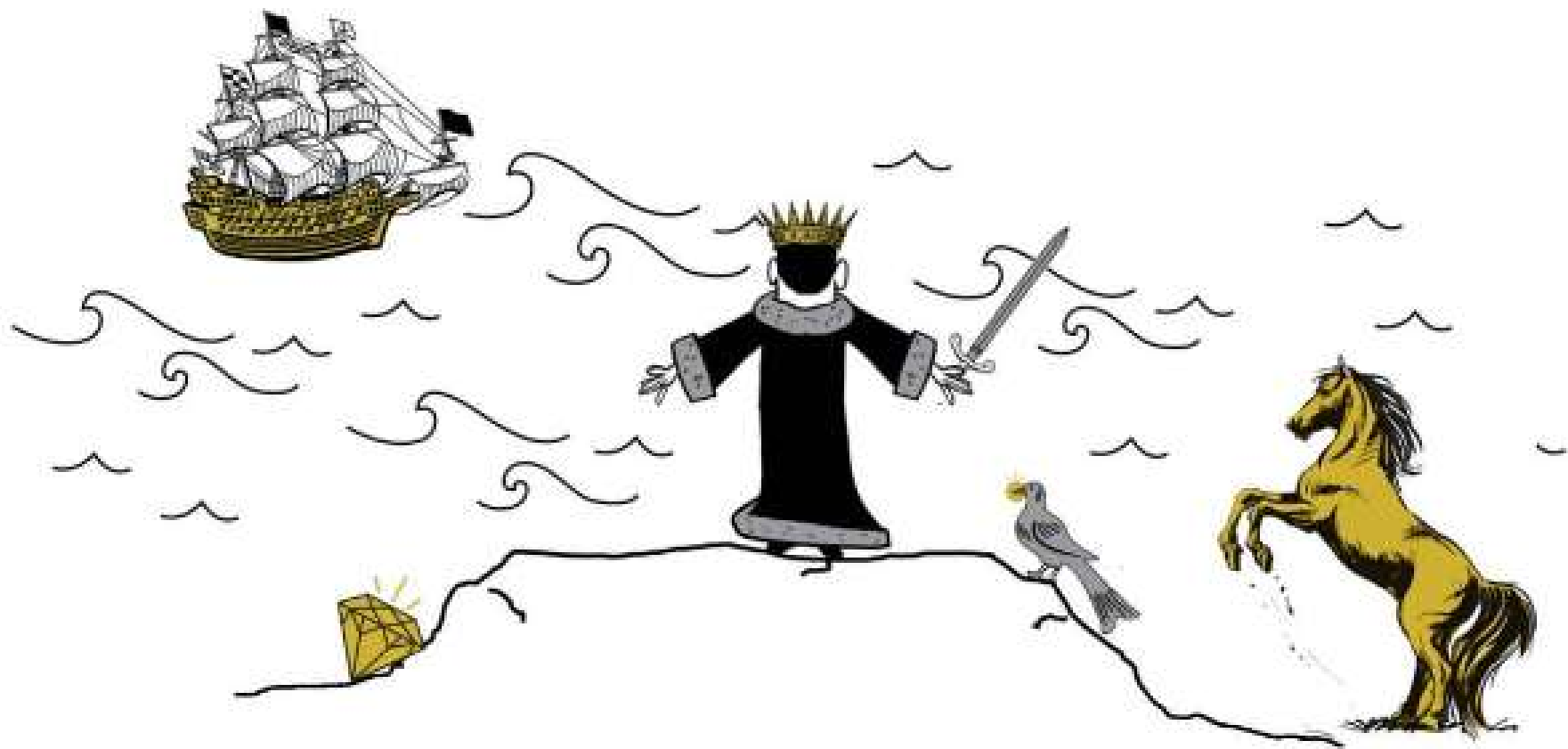












Reading “Wishes”

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Understanding**

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Q:

A:

Q:

A:

Q:

A:



Wrap-Up

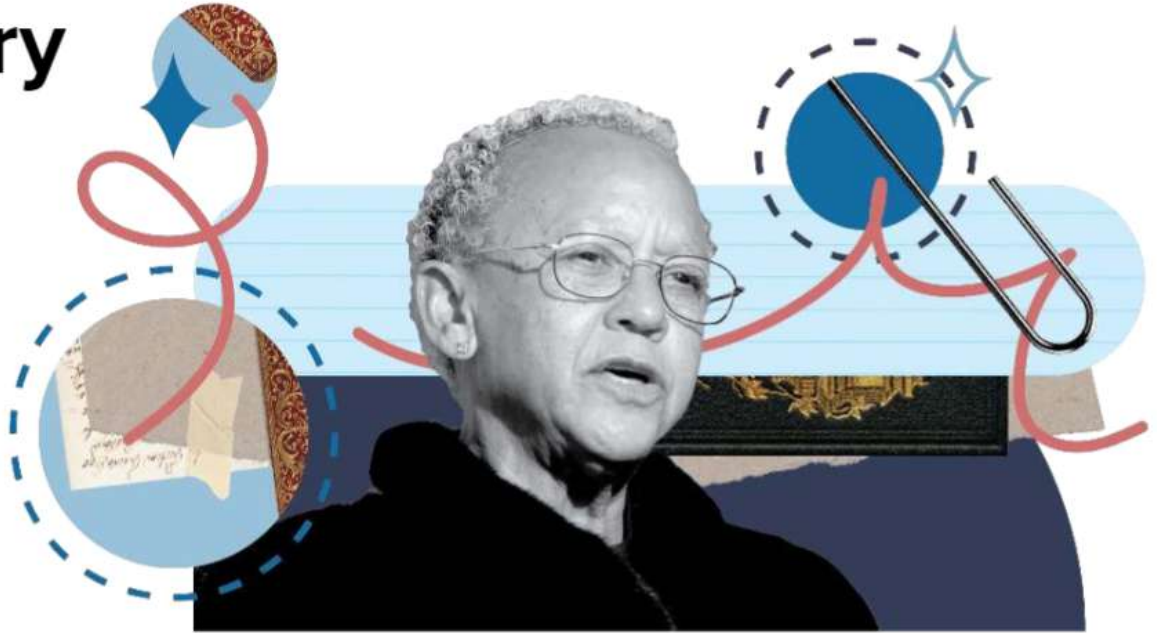
End of Activities for Lesson

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Lesson 3:

“My First Memory (of Librarians)”



What are our learning goals?



I can find different points of view, then apply my knowledge while closely reading Giovanni's poem, paying particular attention to textual detail.

I can record information about one of my own experiences and plan a memory poem that includes sensory detail and rich description.

Anticipation

n. excitement about something before it happens



Bankers' Lights

n. desk lamps used by bankers; their green shades were believed to help deflect bright light and reduce strain on the eyes—an important thing for people who spent their day poring over complex numbers



Card Catalogue

n. the filing system used by librarians before computers; the card catalogue was a collection of cards that told visitors what books the library had and where to locate them



Foyer

n. an entryway, often leading into another room



Preside

v. rule over or be in charge of



Quilt Rack

n. used for hanging quilts and blankets once they are folded



Content

n. the message of a poem or other text



Form

n. the structure or appearance of a poem or other text

A Shape Poem

In a twist

We felt the rain, wind, and hail, and
Then the thunder and lightning came.
The winds gathered up and began to spin
Like a spinning top, sucking up dust like a vacuum cleaner.
The twister went around and around, like a merry-go-round.
The gusts of air were picking up dust.
It continued to roar loudly,
Destroying everything
Along the way.
Soon it was
Gone.

STARS ARE SO BRIGHT, SHINING
ABOVE US ALL. MILLIONS
AND BILLIONS SHINING FROM
DUSK TO DAWN WITH SILVER
LIGHT, SO PRETTY.

Free Verse

n. a poem with no rhyme scheme or set pattern of beats



3.1

There are many ways to write a poem, and poets have to make choices about the way they want their poems to look and sound. They have to make decisions about content—the poem's message—and form—the poem's structure or appearance.

When considering a poem's form, poets have to decide:

- how many stanzas, or groups of lines, the poem will have
- how many lines each stanza will have
- whether or not the poem will include a rhyme scheme

When considering a poem's content, poets have to decide:

- what their poem will be about (the poem's subject or content)
- what message they want to present about their subject (For example, they might want to describe their subject, or make a claim about it, or tell a story about it. The poems we are reading in this unit all tell stories about a subject.)
- what angle or perspective they want to take on their subject, or whom the poem's narrator will be (This is often referred to as *point of view*.)

NOTE TO STUDENT

Did you know? Not all poems rhyme! If a poem does not rhyme or have a set pattern of beats, it is usually called a free verse poem.



3.1

point of view is used when speakers or narrators describe events that include them as characters. It often includes words like *I*, *we*, or *us*.

A student named Lauren might say:

I dreamed I could fly.

First-person, since Lauren is talking about her own dream. Lauren is a character in the sentence she narrates.

Point of view is used when speakers or narrators describe events that do not include them as characters. It often uses words like *he*, *she*, or *they*.

Lauren's classmate José might describe Lauren's dream:

Lauren dreamed she could fly.

Third-person, since José is talking about someone else's dream. José is not a character in the sentence he narrates.

Example of how José might make his sentence first-person: *Once, she dreamed she could fly.*

First-person, since José is a character describing an event that happened to him.

NOTE TO STUDENT

First-person point of view is used when narrators describe events or events from their perspective. It often includes words like *I*, *we*, or *us*.



3.2

Point of View

Now that you understand the difference between first- and third-person, practice applying that knowledge. On the line following each of the sentences below, write whether it uses first- or third-person.

1. Emily dreamed of going on a trip to India with her uncle. _____
2. I dreamed about riding a racehorse. _____
3. My little brother dreamed of being president after he went to Washington, D.C. _____
4. Austin had a dream about being a Major League baseball player. _____

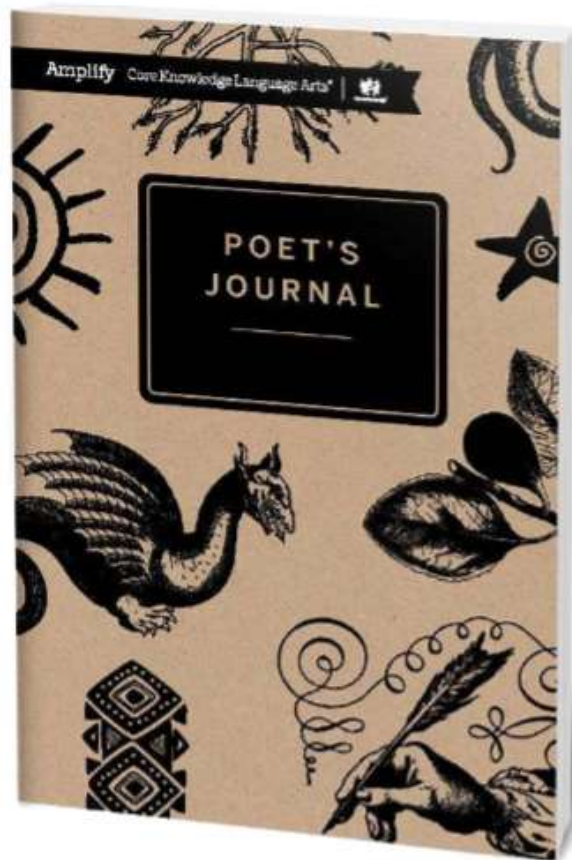
5. Sofia's mother had dreamed for years about opening a restaurant. _____
6. In the dream, the friendly dragon offered to let us ride on his back. _____
7. After hearing the astronaut speak, our class dreamed of going to Mars someday. _____
8. Write a first-person sentence about a dream you have had while sleeping.

9. Write a first-person sentence about something you dream of doing or becoming.

10. Write a third-person sentence about one of your partner's dreams.



**Check for
Understanding**



“My First Memory (of Librarians)”

by Nikki Giovanni

Literary Vocabulary

content-n.

the message of a poem or other text

form-n.

the structure or appearance of a poem or other text

free verse-n.

a poem with no rhyme scheme or set pattern of beats

REMINDER

The back of your Poet's Journal contains a glossary with definitions for some of the words in the poem. If you can't find a definition you need in the glossary, you might try to figure out the word's meaning from the other words around it. You can also look in a dictionary or ask your teacher for help.




Nikki Giovanni

Yolande Cornelia "Nikki" Giovanni was born on June 7, 1943, in Knoxville, Tennessee. She grew up in an all-black suburb of Cincinnati, Ohio, but spent summers visiting her grandparents in Knoxville. She loved hearing her grandmother's stories about her ancestors, which greatly influenced her own love for writing. She explained in an interview, "I come from a long line of storytellers."

Giovanni self-published her first book of poetry, *Black Feeling Black Talk*, in 1968. She has since published over two dozen books, including *Rosa* and *Hip-Hop Speaks to Children*, and won many awards.

She prides herself on being "a Black American, a daughter, a mother, a professor of English." Her distinct and imaginative poetry is inspired by her fascination with people and their emotions. It is also influenced by music and her passion for social equality. She is currently a professor of English and Black Studies at Virginia Tech.



My First Memory (of Librarians)

Nikki Giovanni



This is my first memory:

A big room with heavy wooden tables that sat on a creaky
wood floor

A line of green shades—bankers' lights—down the center
Heavy oak chairs that were too low or maybe I was simply
too short

For me to sit in and read
So my first book was always big

In the foyer up four steps a semi-circle desk presided
To the left side the card catalogue
On the right newspapers draped over what looked like
a quilt rack
Magazines face out from the wall

The welcoming smile of my librarian
The anticipation in my heart
All those books—another world—just waiting
At my fingertips.



3.3

Reading “My First Memory (Of Librarians)”

Answer the following questions about Giovanni's poem. Consult the poem for words and details that can help you develop your answers.

1. Is this poem in first- or third-person? Underline the word or words in the poem that make this clear.

2. Based on the title of the poem, what is the narrator describing? Put the answer in your own words.

3. The narrator lists two reasons the chairs might not have fit her very well. Name both reasons.

4. The narrator describes the librarian as having a “welcoming smile.” Based on these words, how do you think the narrator felt about seeing the librarian? Give a reason for your answer.

3.3

5. In the final stanza, the narrator says she felt anticipation about visiting the library. Using the third-person, write a sentence that describes, in your own words, how the narrator felt when she was at the library.

6. When you read Nikki Giovanni's biography, you were asked to think about how she might have felt about libraries and librarians when she was younger. Based on your answers to questions 4 and 5, does the poem show Giovanni feeling the way you expected? Explain your answer.

7. In the next-to-last line of the poem, the speaker calls the library's books “another world.” How can books be like another world?



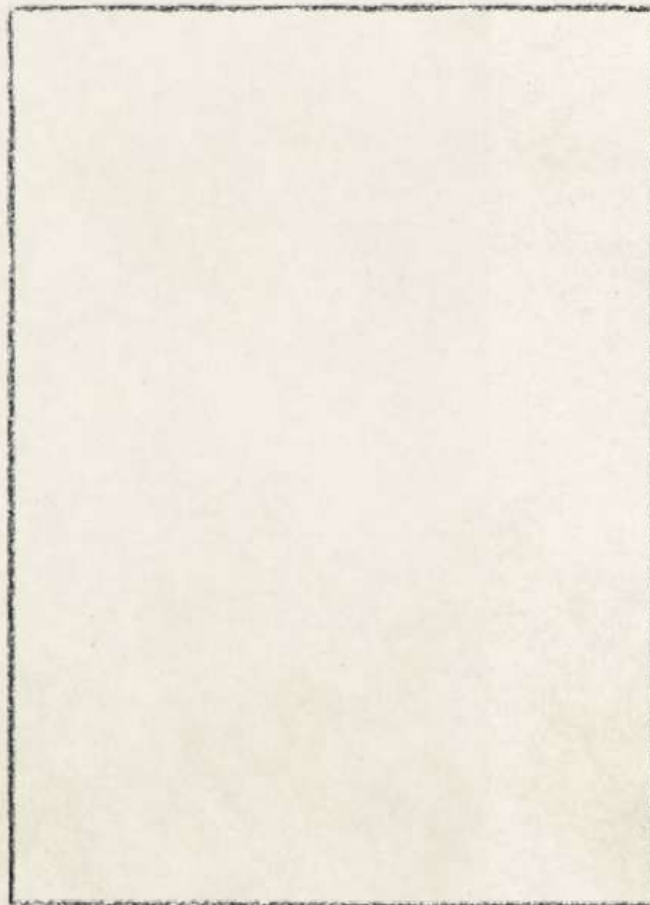
**Check for
Understanding**

Visualizing Detail

Now that you've read and thought about Nikki Giovanni's poem, it's time to imagine what her library looked like. To do that, you will think about all the details in the poem, then draw them in the space on the next page.

1. Look back at the poem and underline words that help describe what the library looked like.
2. For each item you underlined, think about how to draw that. Use the details from the poem to help you. For example, does Giovanni remember that some objects were big? Does she tell you the shape of the furniture? Think about how these details can help you imagine what the room looked like.
3. Take one description and draw it in the space below. Make sure to think about where in the space it should be located.
4. As you draw each thing, label it with a word from the poem that helped you imagine how to draw it.
5. Keep adding objects to your library until it looks like the one in the poem.

If you feel stuck while you work, make sure to consult the poem, as it will help you know where to put each image. If you finish with time remaining, reread the poem. Look for one more detail you could draw in your library.





**Check for
Understanding**

Planning Memory Poems

Today's lesson included Nikki Giovanni's poem "My First Memory (of Librarians)," a poem in which the narrator remembers an event from her childhood and describes it with lots of detail. In this exercise, you'll think about a memory of your own, then answer some questions. If you don't finish during class time, you may complete your work at home.

1. Think about your favorite place. It might be a place where you go often, or it could be a place you have only been once. When you have thought of the place and remembered visiting it, write down the name of the place below.

2. Think about what you did in this place. Did you talk to anyone? Move around? Do anything? Touch anything? Leave anything there or take anything when you left? Using the lines marked "2a" through "2d," write down four different things you did in this place.

2a.

2b.

2c.

2d.

Visualize! Now think about what the place looked like. What colors do you remember seeing? What objects were there? Were there other people? What did they look like? What were they wearing? Using the lines below, write down four details that describe how the place looked.

3a.

3b.

3c.

3d.

Now use your ears! Think about the sounds you heard in this place. Did anyone talk to you? What did they say? Was music playing? Were there other noises, or was it very quiet? Remember that, even in quiet places, you can hear some noises—perhaps you heard your own breathing, or the wind, or the air conditioner. Using the lines below, write down at least four sounds you heard in this place.

4a.

4b.

4c.

4d.

5. Now write down any other details you can remember about this experience. These could include how the place feels, how the place smells, or any other special detail that you remember and want to include.

5a.

5b.

5c.

5d.

If you've answered all the questions, that's great! If you haven't, remember that care matters more than speed.

Later in the poetry units you'll use this exercise as the starting point for a poem about your memory. To write a strong poem, you'll need to have lots of information, so make sure this is as complete as possible. If you remember other details later, you should add them. Think of all the details Giovanni used to help make her description memorable; try to do the same in your own work.



**Check for
Understanding**

End of Activities for Lesson

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Lesson 4:

“Harlem”

(Lesson 1 of 2)



Vocabulary

Core Vocabulary

defer-v.

to put off or delay

fester-v.

to grow infected

renaissance-n.

a time period when many people are interested in big ideas and in creating art, music, and literature



Pg. 52

Literary Vocabulary

figurative language-n.

words or phrases that mean more than their dictionary definition; similes and metaphors are two examples of figurative language

literal meaning-n.

the dictionary definition of a word

metaphor-n.

comparison that does not use like or as

simile-n.

comparison using the word *like* or *as*

Defer

v. to put off or delay



Fester

v. to grow infected



Renaissance

n. a time period when many people are interested in big ideas and in creating art, music, and literature



Figurative Language

Literal Meaning

Metaphor

Simile



Langston Hughes was a poet, novelist, and playwright whose long career inspired numerous other writers. Born on February 1, 1902, in Joplin, Missouri, he moved to Lincoln, Ohio, at age thirteen. He began writing poetry there and eventually became one of the most influential poets of the Harlem Renaissance, a movement of African American artists and writers during the 1920s.

Hughes wrote about African American life between the 1920s and 1960s. His experiences traveling the world influenced his poetry. His work had many different topics, from beautiful things, such as music and love, to ugly things, such as discrimination and racism. His style was compared to jazz and blues music, perhaps due to its repetition and rhythm, or perhaps because his poems are lyrical and emotional. Hughes was proud of his culture and heritage, despite facing strict racial segregation. His poetry showed readers the injustice of racism and imagined a world of equality. He died in 1967.

Harlem

Langston Hughes



What happens to a dream deferred?

Does it dry up

like a raisin in the sun?

Or fester like a sore —

And then run?

Does it stink like rotten meat?

Or crust and sugar over —

like a syrupy sweet?

Maybe it just sags

like a heavy load.

Or does it explode?



**Check for
Understanding**

Figurative Language in Poetry

Part 1

One way to start understanding poetry is to understand the different kinds of language poets use.

One thing that helps distinguish poetry from other forms of writing is its use of language. Often when we hear a word, we think of its dictionary definition. We call that its literal meaning.

Example: Hand me that pen so I can sign Liam's birthday card

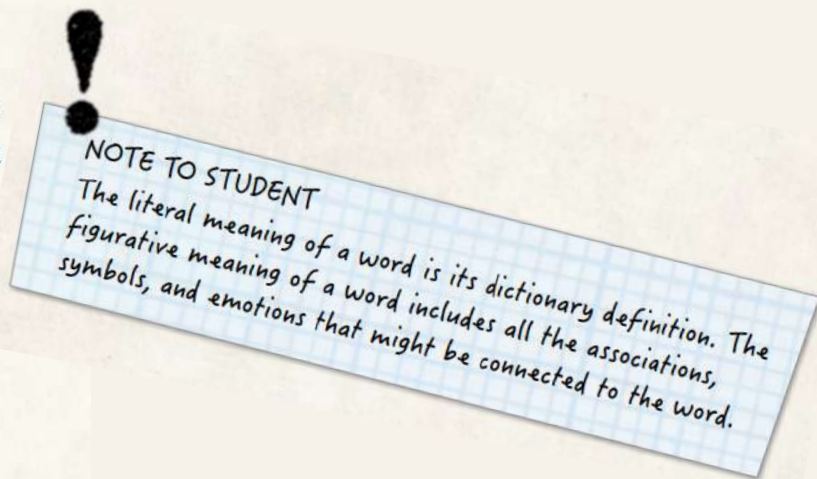
In this sentence the speaker is asking for an actual, literal pen, which we use for writing. However, sometimes we mean something slightly different from the literal meaning.

Example: The pen is mightier than the sword.

When people say this, they do not literally mean that in a duel, the person holding a pen would beat the person holding a sword. What they mean is that words are often stronger than acts of violence. When people speak this way, they are using something called figurative language. A word's figurative meaning might be a symbol or representative of something else. The key is that the figurative meaning contains ideas, emotions, or connections that differ from the dictionary definition.

Although all writers may use the tools of figurative language, it appears in poetry more frequently than in other kinds of writing.

4.1 on Pg 46



Part 2

Now you will get to practice your own examples of figurative language!

Each item below lists a figurative statement. Your teacher will review the first example. Then, working with a partner, name the literal meaning for each figurative expression.

Figurative statement	Literal meaning
I'm so hungry I could eat a horse!	<i>I am very hungry.</i>
1. It's raining cats and dogs!	

4.1 on Pg 47

2. I'm on cloud nine!	
3. Don't let the cat out of the bag!	
4. It sank like a stone.	

Harlem

Langston Hughes



What happens to a dream deferred?

Does it dry up

like a raisin in the sun?

Or fester like a sore —

And then run?

Does it stink like rotten meat?

Or crust and sugar over —

like a syrupy sweet?

Maybe it just sags

like a heavy load.

Or does it explode?

4.2 on Pg 48-49

Interpreting Similes in “Harlem”

Fill out the chart below. Your teacher will model an example for you.

Simile	Literal meaning
A. fester like a sore	<i>to grow infected</i>
B. dry up like a raisin in the sun	
C. stink like rotten meat	
D. crust and sugar over—like a syrupy sweet	
E. sags like a heavy load	

Figurative meaning	In the poem, is this good or bad?
<i>deferred dreams are a kind of sickness</i>	<i>bad</i>



**Check for
Understanding**

4.3 on Pg 50-51

What happens when your teeth aren't brushed?

Now you will write your own series of similes to answer a single question, just like Hughes does.

Your similes will answer the question, "What happens when your teeth aren't brushed?"

To write your similes, you'll use the word bank below. In it are nine verbs, or action words. For each of those verbs, you will write a simile by adding an adjective, a noun, and the word *like* or *as*. Your teacher will show you an example using the verb *charge*.

Write your similes as a question and put one question on each line.

Word Bank

charge

howl

sour

clash

sting

wilt

weaken

decay

ooze

What happens when your teeth aren't brushed?

Do they _____?

Do they _____?

Do they _____?

Do they _____?

Do they _____?

Do they _____?

Do they _____?

Do they _____?

Do they _____?

When you finish, read over your whole poem silently.



SIMILES AND METAPHORS

End of Activities for Lesson

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Lesson 5:

“Harlem”

(Lesson 2 of 2)





What are our learning goals?

I can identify and define examples of figurative language.

I can use details from Langston Hughes's biographical note to answer questions about the author.

I can paraphrase information from a video and use it to answer questions about the Harlem Renaissance.

I can use historical and cultural information to answer inferential questions about "Harlem."

I can use teacher feedback and prompts to plan revisions of my work on memory poems.

Vocabulary

Core Vocabulary

defer-v.

fester-v.

renaissance-n.



Pg. 52

Literary Vocabulary

figurative
language-n.

literal
meaning-n.

metaphor-n.

simile-n.


Reviewing Figurative Language

1. Yesterday's lesson introduced a poem by Langston Hughes. What was the title of this poem?

- A. "Dreams Deferred"
- B. "Harlem"
- C. "A Raisin in the Sun"

Reviewing Figurative Language

2. Name the two different kinds of dreams discussed in earlier lessons.



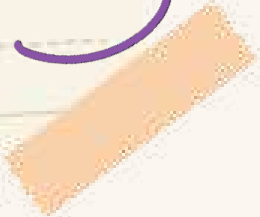


The dreams you have while you're asleep and the things you hope or wish for.



Reviewing Figurative Language

3. What is the literal meaning of
a word?

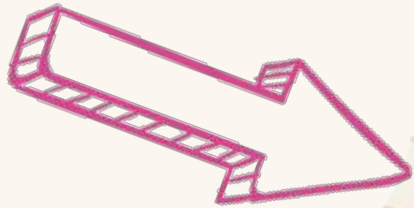
The literal meaning is the
dictionary definition.



Reviewing Figurative Language

4. Is the following sentence
literal or figurative? "I'm so
hungry I could eat a horse!"

It is figurative language.





Reviewing Figurative Language

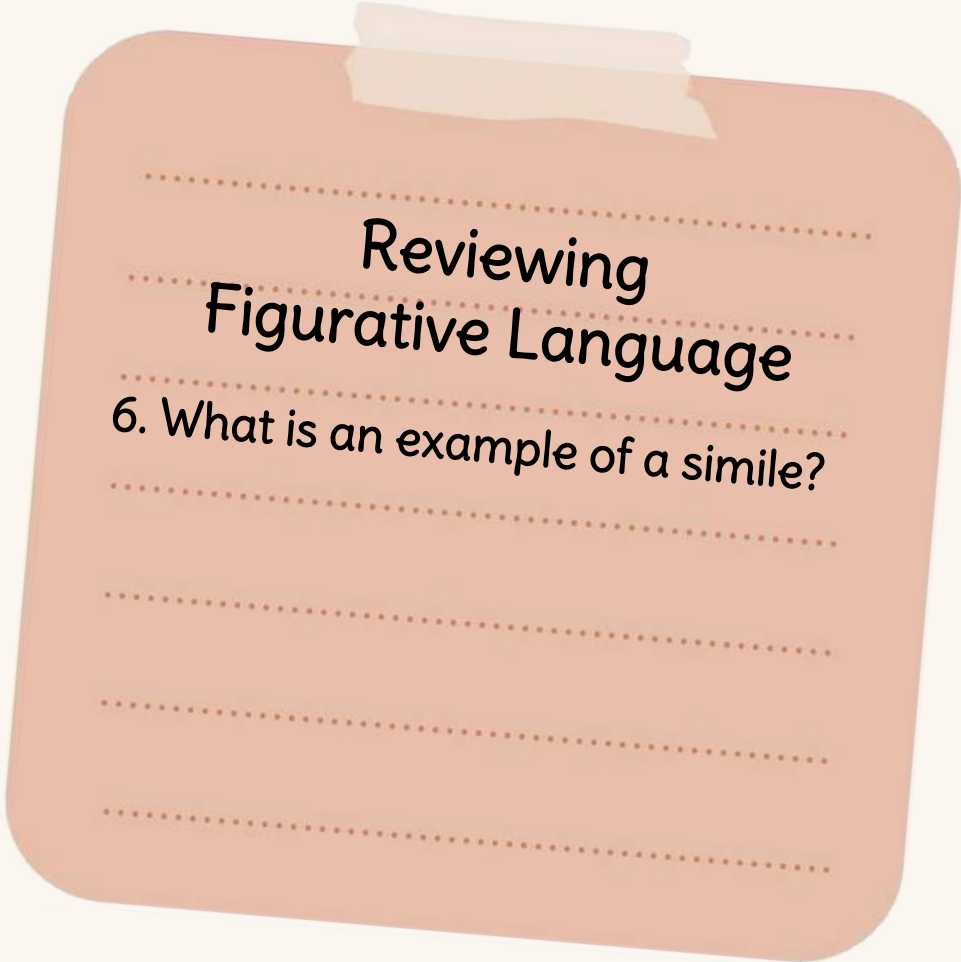
5. If someone says, "I'm so hungry I could eat a horse!" what do they actually mean?

They mean that they are very hungry.

Reviewing Figurative Language


6. What is a simile?

A simile is a comparison of two different things using the word like or as.



Reviewing Figurative Language

6. What is an example of a simile?



Is the sentence "I
like to listen to music
as I ride to work" an
example of a simile?
Why or why not?


Although this
sentence uses the
word like, it is not
a simile, because
it does not
compare two
different things.

New York City




Harlem






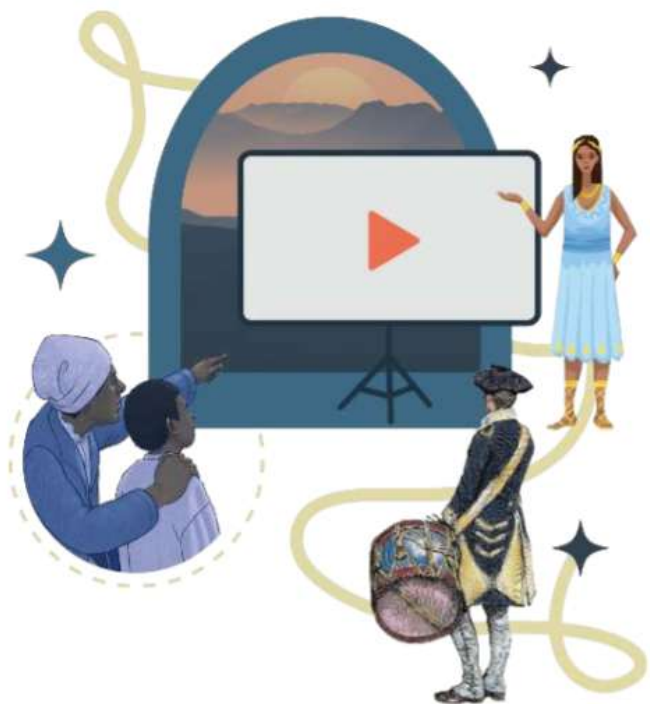
In the 1920s Harlem was a very important place in America. In this time many African Americans lived, worked, and created art, music, literature, and dance. There was so much creative work being done that people gave this time period a special name: the Harlem Renaissance. It was an exciting and positive time for Harlem. Langston Hughes said the neighborhood “was like a great magnet” for African Americans.





The Harlem Renaissance is a term used to describe the large amount of writing, art, music, and other cultural work being done by African Americans living in Harlem in the 1920s. The word *renaissance* comes from a French word meaning “rebirth.” Today it’s used to refer to a time when people are creating art, music, writing, and big ideas.



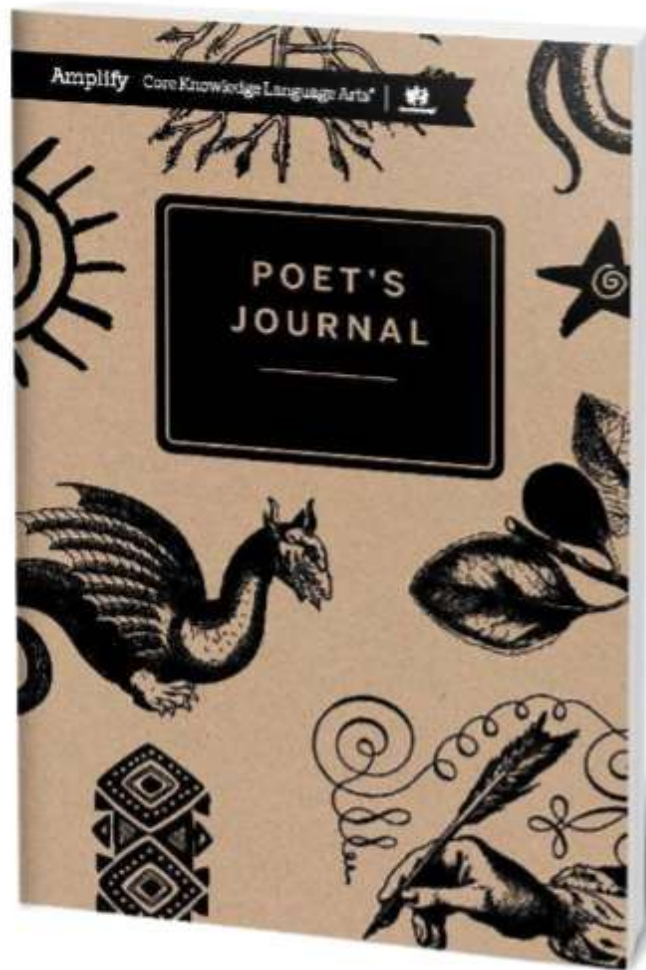


Viewing the Video

The Harlem Renaissance

Answer the following questions based on the information you learned from the video.

1. What term describes the large amount of creative work in Harlem in the 1920s? The Harlem Renaissance
2. What kinds of creative work were being done in Harlem in the 1920s? Writing, dance, visual art, and music.
3. In the 1920s what appealed to Hughes about Harlem? Harlem appealed to Hughes as a place of excitement and community.
4. How was Harlem different in the 1950s from the 1920s? Harlem declined.



“Harlem”

by Langston Hughes

Harlem

Langston Hughes



What happens to a dream deferred?

Does it dry up

like a raisin in the sun?

Or fester like a sore —

And then run?

Does it stink like rotten meat?

Or crust and sugar over —

like a syrupy sweet?

Maybe it just sags

like a heavy load.

Or does it explode?

Hughes and Harlem

Answer the following questions. You may look back at the poem “Harlem” or other Poet’s Journal pages as you work.

1. Langston Hughes published “Harlem” in 1951. Based on what you know about how Harlem changed between 1920 and 1950, why might he think of the Harlem neighborhood as a place where people’s hopes and dreams were deferred?
2. Look back at your chart of similes from the previous lesson. Most of the similes Hughes uses describe things that sound bad—things stink and fester. Why might he use all these similes to describe a deferred dream?
3. If Hughes had the chance to give people advice on how to live, what do you think he would tell them about following their dreams? Make sure your answer includes a reason from the poem.

As Harlem declined, so did the possibilities for the people who lived there.

Hughes does not think deferring dreams is acceptable.

Working toward dreams rather than delaying them.



**Check for
Understanding**

Planning Memory Poems

Today's lesson included Nikki Giovanni's poem "My First Memory (of Librarians)," a poem in which the narrator remembers an event from her childhood and describes it with lots of detail. In this exercise, you'll think about a memory of your own, then answer some questions. If you don't finish during class time, you may complete your work at home.

1. Think about your favorite place. It might be a place where you go often, or it could be a place you have only been once. When you have thought of the place and remembered visiting it, write down the name of the place below.

Yosemite National Park

2. Think about what you did in this place. Did you talk to anyone? Move around? Do anything? Touch anything? Leave anything there or take anything when you left? Using the lines marked "2a" through "2d," write down four different things you did in this place.

2a. Went hiking to a waterfall

2b. Caught a fish

2c. Saw a bear

2d. Took lots of pictures

3. Visualize! Now think about what the place looked like. What colors do you remember seeing? What objects were there? Were there other people? What did they look like? What were they wearing? Using the lines below, write down four details that describe how the place looked.

3a. The trees has red and yellow leaves

3b. The waterfall was raging

3c. The bear was big, dark brown and fluffy

3d. The fish looked like a rainbow

4. Now use your ears! Think about the sounds you heard in this place. Did anyone talk to you? What did they say? Was music playing? Were there other noises, or was it very quiet? Remember that, even in quiet places, you can hear some noises—perhaps you heard your own breathing, or the wind, or the air conditioner. Using the lines below, write down at least four sounds you heard in this place.

4a. The water roared over the rocks

4b. The creek gurgled

4c. Birds chirped

4d. People talked in all kinds of languages

5. Now write down any other details you can remember about this experience. These could include how the place feels, how the place smells, or any other special detail that you remember and want to include.

5a. The air was cool

5b. The water was cold when the fish splashed

5c. I could smell the fresh scent of the trees

5d. The fish was slimy

If you've answered all the questions, that's great! If you haven't, remember that care matters more than speed.

Later in the poetry units you'll use this exercise as the starting point for a poem about your memory. To write a strong poem, you'll need to have lots of information, so make sure this is as complete as possible. If you remember other details later, you should add them. Think of all the details Giovanni used to help make her description memorable; try to do the same in your own work.

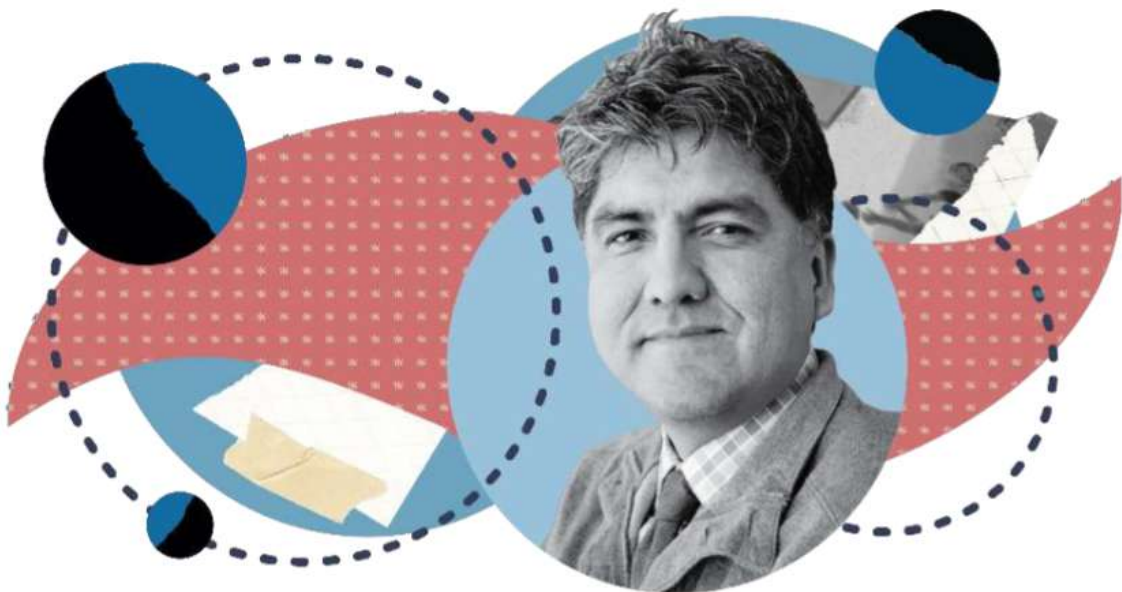
End of Activities for Lesson

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Lesson 6:

From “Why We Play Basketball”





What are our learning goals?

I can learn about tone and practice by speaking in tones that match different audiences and occasions.

I can use details from a text to infer its tone and meaning; they will also describe how repetition affects a speaker's tone.

I can draft a memory poem, compiling specific important details, organizing information, and selecting a method of repetition to emphasize tone.

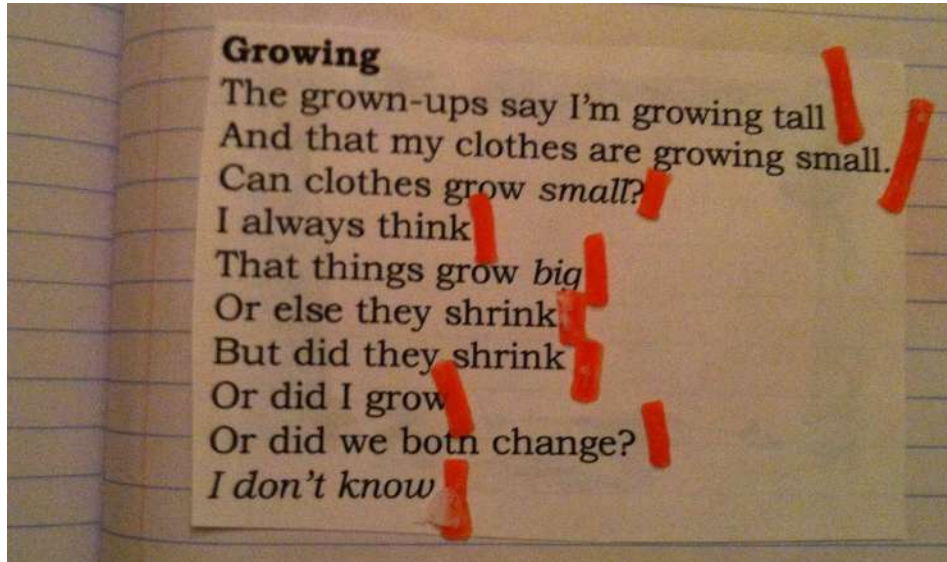
Desperate

adj. hopeless



Line Break

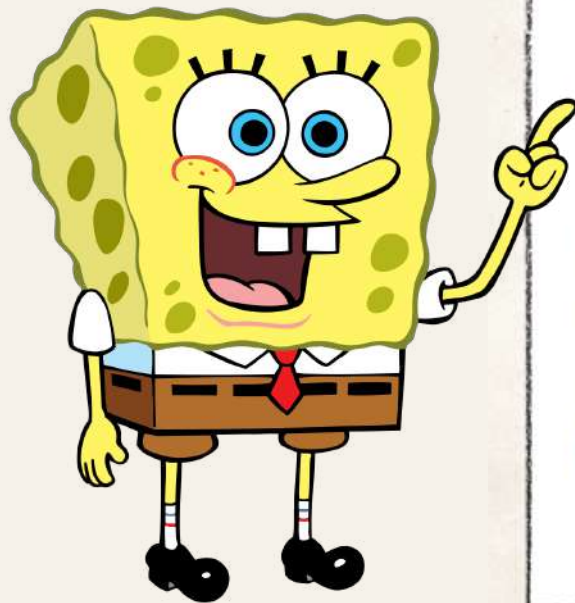
n. the place where a line ends



Tone

n. the attitude of a piece of writing, expressed through the style of writing and the words the author uses





Sherman Alexie

Sherman Alexie is a Native American author who was born on October 7, 1966, on the Spokane Indian Reservation in Washington state. Alexie and his family were very poor and faced many obstacles. In addition, Alexie was born with a medical condition that led doctors to believe that he would not live past his first birthday. Against all odds he excelled in school, academically and as a basketball star, and eventually became class president despite the prejudice he faced from peers.

His writing career began in college. He was largely influenced by other Native American writers, such as Joseph Bruchac. Alexie uses exaggeration, humor, and emotion to shed light on the many difficulties faced by Native American communities in the United States. His most well-known books include *The Lone Ranger and Tonto Fistfight in Heaven* and *The Absolutely True Story of a Part-Time Indian*. Alexie currently lives and writes in Washington.

What is *tone*?

Oh great! I'm starving now.

**I told you to bring the
ice cream.**

Name: _____

Date: _____

6.7

Practicing Tone

Working with your partner, say the sentence below. Take turns adding emphasis or stress to different words in the sentence until you have said the sentence seven different times in seven different ways. As you practice emphasizing each word, put a check by it.

I never said he stole my cookie.

☐

I

☐

never

☐

said

☐

he

☐

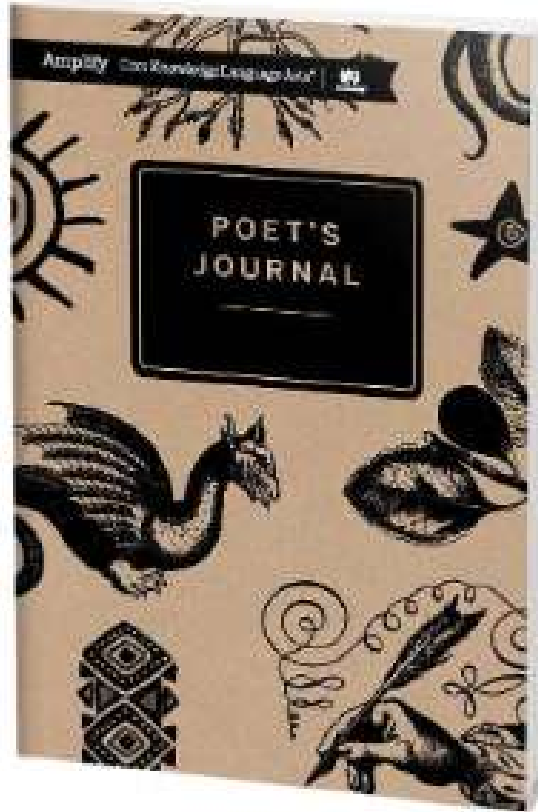
stole

☐

my

☐

cookie.



From “Why We Play Basketball”

by Sherman Alexie

From Why We Play Basketball

Sherman Alexie

It is just a game
we are told by those
who cannot play it
unless it is play.
For us, it is war,

often desperate
and without reason.
We throw our body
against another
body. We learn to

hate each other, hate
the ball, hate the hoop,
hate the fallen snow,
hate our clumsy hands,
hate our thirsty mouths

when we drink from
the fountain. We hate
our fathers. We hate
our mothers. We hate
the face in our mirror.

We play basketball
because we want to
separate love from
hate, and because we
know how to keep score.

hate

play
body
separate
other
mirror
unless
reason
mouths
desperate
ball
mothers
clumsy
fountain
fathers
drink
basketball
want
keep
learn
war
us
love
throw
told
without
hoop
game
know
fallen
thirsty
score
face
snow
hands
face

From Why We Play Basketball

Sherman Alexie

It is just a game
we are told by those
who cannot play it
unless it is play.
For us, it is war,

often desperate
and without reason.
We throw our body
against another
body. We learn to

hate each other, hate
the ball, hate the hoop,
hate the fallen snow,
hate our clumsy hands,
hate our thirsty mouths

when we drink from
the fountain. We hate
our fathers. We hate
our mothers. We hate
the face in our mirror.

We play basketball
because we want to
separate love from
hate, and because we
know how to keep score.

6.2

Name: _____

Date: _____

Close Reading

Use the Sherman Alexie poem to help you answer the following questions:

1. Reread the poem and pay attention to everything the speaker says the basketball players hate. Write each item the players hate under the appropriate category in the following chart:

Parts of the Body	People	Objects or Things

2. In the first stanza, the speaker says some people think basketball “is just a game.” But for the speaker and his friends, it is something else. What word does he use to describe what basketball is for them?

3. What is the literal definition of *war*?

6.2

Name: _____

Date: _____

4. Based on that background information, what are some possible figurative meanings of calling something such as a basketball game a “war”?

5. In the final stanza of the poem, Alexie names two reasons why the boys play basketball. What are those two reasons?

6. What is the literal meaning of keeping score in a basketball game?

NOTE TO STUDENT

The Spokane tribe is a Native American tribe with a rich history. The Spokane once had several million acres of land in what are now the states of Washington and Idaho. Today, the Spokane tribe has approximately 3,000 members and a reservation in Washington state.



**Check for
Understanding**

What steps have you take so far on your memory poem?

End of Activities for Lesson

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6.3

Name: _____

Date: _____

Drafting Memory Poems

Now that you've planned and revised your ideas, it's time to draft your memory poem! As you work, you should consult the description of your memory that you prepared with the Nikki Giovanni lesson (Lesson 3) and the revision work you did in the Langston Hughes lesson (Lesson 5.) Use these materials as you answer the following questions:

1. In one sentence, write the topic of your memory.

2. In revision, you developed a simile to show readers how you felt in this memory. Copy that simile here.

3. Pick one important word that you want to stress as a way of showing your poem's tone. Write that word here.

4. How will you emphasize the word you picked in question 3?

Circle your answer.

I will emphasize it through repetition.

I will emphasize it by putting it right before a line break.

I will emphasize it by using repetition and by putting it right before a line break.

6.3

Name: _____

Date: _____

5. Look back over your writing and revision. These exercises helped you brainstorm, or gather lots of ideas about your memory, but you might not need all those details in your poem. Narrow your ideas down to the three most important details about your memory, and write them here. Next to each detail, write why this detail will be so important to your poem.

A. _____

B. _____

C. _____

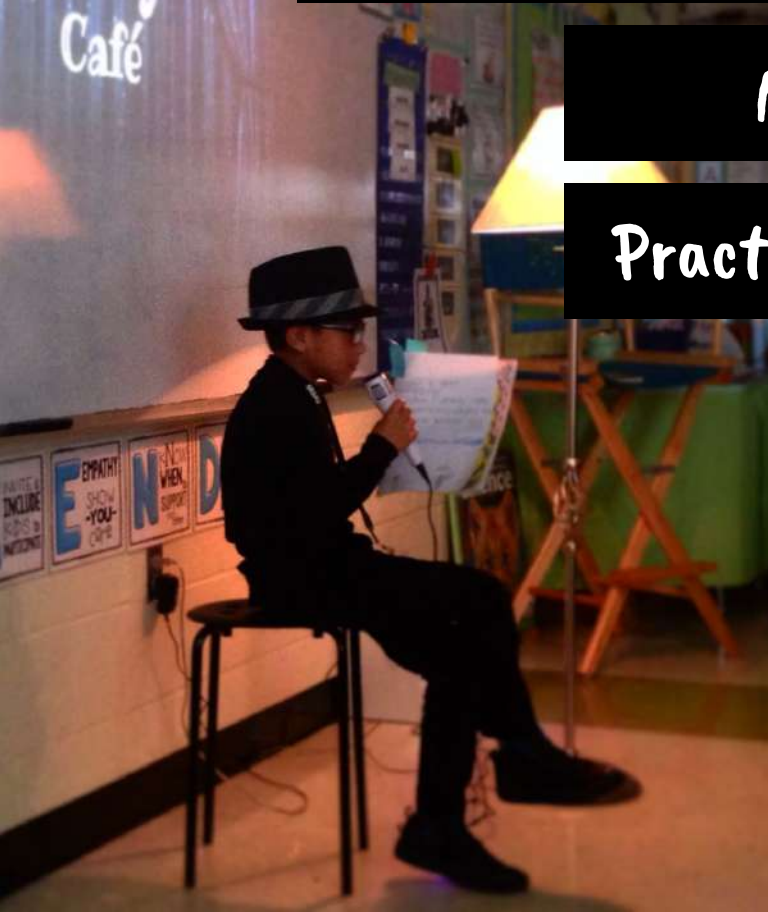
Now think about the order in which the memory happened. What came first? Second? Last? Put a number by items A through C to indicate the order of events.

the
Poetry
Café

Pick your poem for Poet's Cafe

Make revisions

Practice reading it aloud



End of Activities for Lesson

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Lesson 7:

“I Hear America Singing”





What are our learning goals?

I can read my original poems aloud to a peer and give feedback.

I can identify how Whitman describes America and make inferences about what Whitman most values about the nation.

I can write original “I Hear My School Singing” poems, using a number of different episodes throughout the school day to present a varied portrait of their academic environment.

Beam

n. a thick piece of wood



blithe

adj. happy and untroubled



intermission

n. a break in the
middle of something,
usually a
performance





MASON

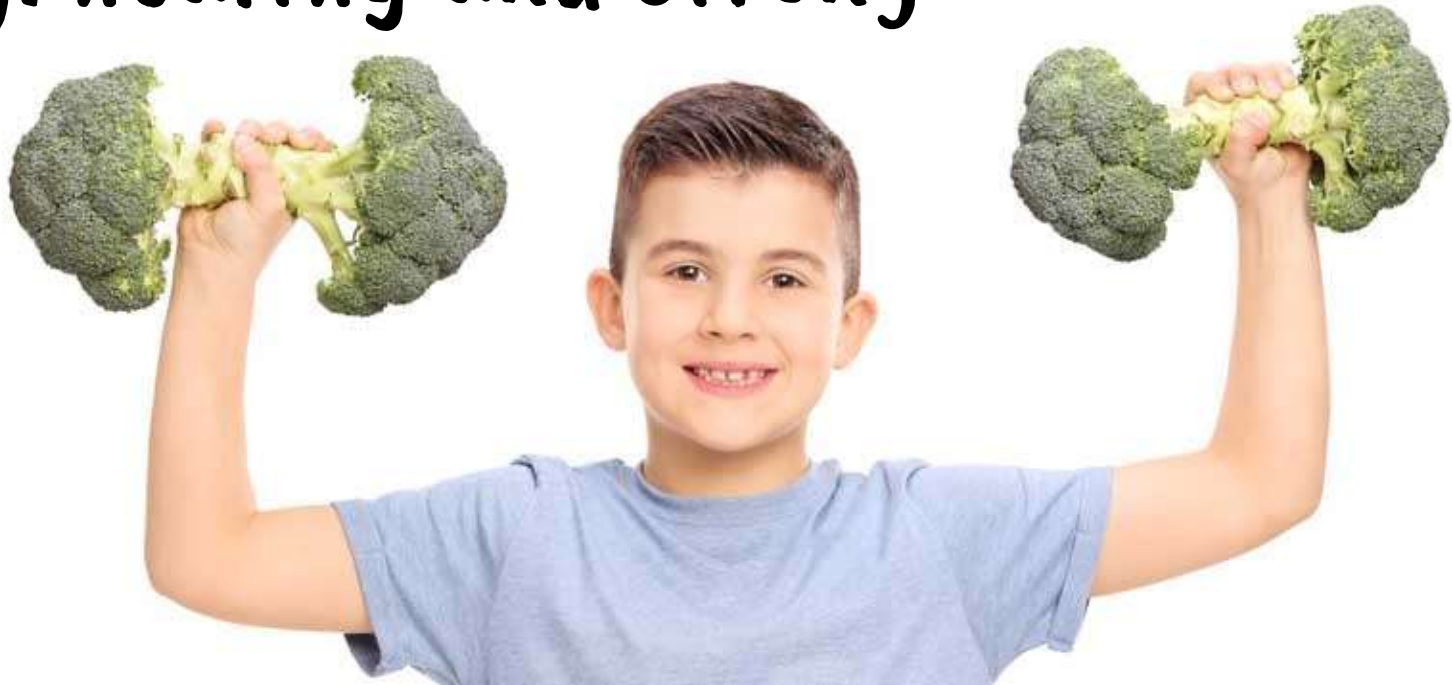
n. someone who builds
things with stone

melodious
adj. pleasant
sounding



robust

adj. healthy and strong



varied

adj. different from each other or
..





Walt Whitman

Pg 83

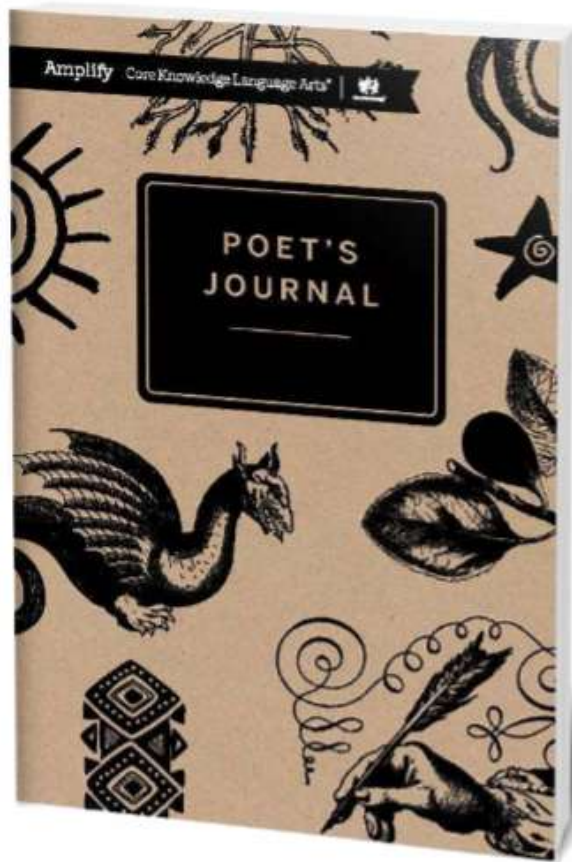
Born on May 31, 1819, on Long Island, New York, Walt Whitman worked as a teacher and a journalist before becoming a poet. His poetry related to people of all backgrounds and made him one of America's most well-known and beloved writers.

During Whitman's time, the United States of America was divided by slavery, which threatened to split the country in two. The Civil War inspired him to write *Drum Taps*, poetry about the war and his experiences as a battlefield nurse. His writing was powerful; even President Lincoln admired him. In fact, one of his poems, "O Captain, My Captain," is a patriotic tribute to President Lincoln.

Whitman also wrote poems about nature. Whitman died in 1892. However, his poetry and free-verse style, along with his conversational tone, remain appreciated and admired.

Pg 73

1. Using your own words, describe the main thing that happens in your partner's poem.
2. The previous lesson asked you to emphasize a word or phrase in your poem. What word or phrase seems to be emphasized in your partner's poem? You may look at the written poem as you think about your answer; make sure to give a reason for your answer.



“I Hear America Singing”

by Walt Whitman

I Hear America Singing

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 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 him or 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.

1. At the end of the poem, Whitman writes, "Each singing what belongs to him or her and to none else." Using your own words, explain what Whitman means here.
2. Whitman makes sure to explain that the singers are all doing some kind of work. Here, he is probably not saying that everyone is singing at their jobs! Instead, he seems to compare work to singing. Write down ways that each of the following kinds of work might be like singing.

A. Shoemaking:

B. Plowing a field:

3. Think of a carpenter who is building a piece of wooden furniture. What kind of noises might his tools make?

4. How might someone consider the noises made by a carpenter's tools to be a kind of music? Give a reason for your answer.

5. Based on the way Whitman compares the work and the songs, what do you think he would consider the most important trait about America? Give a reason from the poem to support your answer.

I Hear America Singing

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 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 him or 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.

A group of four children are gathered around a table in a library, working on a LEGO Mindstorms project. The boy on the left is smiling at the camera. The boy in the center is wearing glasses and a grey t-shirt, focused on the robot. The girl on the right is smiling. In the background, there are bookshelves filled with books.

[illegible]

“I Hear My School Singing”

Now you'll use the evidence you gathered in the previous activity to help you write a poem about how you hear your school singing. Use that evidence to answer the following questions:

1. Whitman's poem describes many different kinds of workers that help make up America. What different kinds of workers help make up your school?
2. Whitman compares the work of Americans to songs. What kind of songs do you hear in the school? For example, students' feet as they enter the class might make a drumlike sound.

Using the material you listed above, compose your own poem on the following lines. Make sure to write the title, “I Hear My School Singing,” on the very first line. As you write, try to include at least ten different kinds of songs you hear in the school day.

If you finish with time to spare, look back over your poem. Go back and add at least one more detail that helps readers understand how your school sings throughout the day.

End of Activities for Lesson

AmplifyCKLA

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Lesson 8:
From “She Had
Some Horses”
(Lesson 1 of 2)



What are our learning goals?



I can read passages from Joy Harjo's "She Had Some Horses," as my assigned role in a group.

I can define *anaphora* and *metaphor*, identify them in the poem, and explain the meaning of figurative language in the poem.

stall

n. a room in a stable assigned to an animal or animals



waltz

n. a kind of dance



anaphora

n. the repetition of words at the start of a series of lines in a poem

It was the best of times,
It was the worst of times,
It was the age of wisdom,
It was the age of foolishness,
It was the epoch of belief,

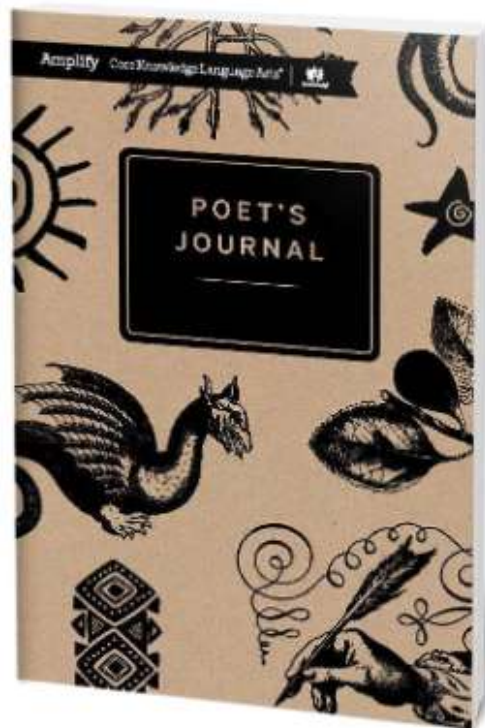
The world is a _____, _____ with _____.
The world is a beehive, bustling with bees.
The world is a painting, busy with color.
The world is a song, the lyrics flooding the script.
The world is a river, the waters pushing you forward.
The world is a riptide, swiping



Joy Harjo was born in Tulsa, Oklahoma, in 1951 and is a member of the Mvskoke Nation. She frequently includes Native American mythology, symbolism, and beliefs in her poetry. Her work is largely autobiographical and inspired by her love of nature. In 1975 she published her first volume of poetry, *The Last Song*.


Her writing emphasizes the unique worldview of Native American people and blends everyday experiences with Native American spirituality. She has said that she writes poetry for herself; however, her work has inspired many people from all over the world and has earned her many awards.

She is an award-winning musician and has produced five albums with her band, Poetic Justice. She also writes nonfiction and children's literature, including *The Good Luck Cat* and *For a Girl Becoming*. She currently lives and works in Oklahoma.



“She Had Some Horses”

by Joy Harjo



From She Had Some Horses

Joy Harjo

She had some horses.

She had horses who were bodies of sand.

She had horses who were maps drawn of blood.

She had horses who were skins of ocean water.

She had horses who were the blue air of sky.

She had horses who were fur and teeth.

She had horses who were clay and would break.

She had horses who were splintered red cliff.

(stanza break)

She had some horses.

[.....]

She had horses who danced in their mothers' arms.

She had horses who thought they were the sun and
their bodies shone and burned like stars.

She had horses who waltzed nightly on the moon.

She had horses who were much too shy, and kept
quiet in stalls of their own making.

She had some horses.

[.....]

She had horses who called themselves, "horse."

She had horses who called themselves, "spirit," and
kept their voices secret and to themselves.

She had horses who had no names. She had horses
who had books of names.

She had some horses.

[.....]


She had some horses she loved.

She had some horses she hated.

These were the same horses.

Note: Poem has been revised for the younger market.

Pages
84-85



From She Had Some Horses

Joy Harjo

She had some horses.

She had horses who were bodies of sand.

She had horses who were maps drawn of blood.

She had horses who were skins of ocean water.

She had horses who were the blue air of sky.

She had horses who were fur and teeth.

She had horses who were clay and would break.

She had horses who were splintered red cliff.

(stanza break)

She had some horses.

[.....]

She had horses who danced in their mothers' arms.

She had horses who thought they were the sun and
their bodies shone and burned like stars.

She had horses who waltzed nightly on the moon.

She had horses who were much too shy, and kept
quiet in stalls of their own making.

She had some horses.

[.....]

She had horses who called themselves, "horse."

She had horses who called themselves, "spirit," and
kept their voices secret and to themselves.

She had horses who had no names. She had horses
who had books of names.

She had some horses.

[.....]

She had some horses she loved.

She had some horses she hated.

These were the same horses.

Note: Poem has been revised for the younger market.

Pages
84-85



**Check for
Understanding**

What is a metaphor?

Interpreting Metaphor

In "She Had Some Horses," Joy Harjo uses horses to represent different parts of the woman's personality or identity. Horses occupy a special space in many Native American tribes. The horses are a metaphor for the woman in this poem, but it is not stated directly.

The poem also has metaphors that are stated directly. These metaphors compare the horses to other things.

Your teacher will arrange you into groups and assign your group a metaphor to investigate. Each group will use the graphic organizer that follows to discuss different figurative meanings its metaphor might have and to think of evidence to back up their ideas.

Your teacher will review the first two examples before you start.

1. Example. She had horses who were bodies of sand.
2. Example. She had horses who were maps drawn of blood.

The remaining metaphors are listed below. Circle the letter of the metaphor your teacher assigns your group in the box given below. Then work together as a group to fill out the graphic organizer.

Metaphors:

A. She had horses who were skins of ocean water.

B. She had horses who were the blue air of sky.

C. She had horses who were fur and teeth.

D. She had horses who were clay and would break.

E. She had horses who were splintered red cliff.

Write your metaphor on the line below.

She had horses who were _____

As you work on interpreting the metaphor, you must think like poets, which means thinking very creatively and using your imagination to decide what Harjo might have meant.

Pages
88-89

[illegible][illegible]

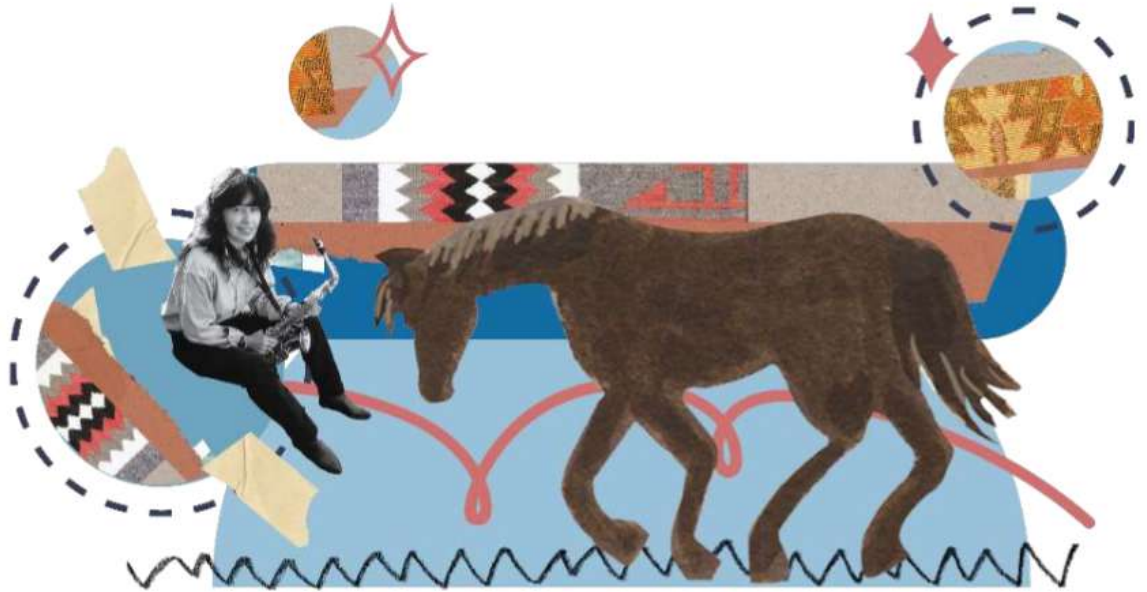
End of Activities for Lesson

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Lesson 9:

From “She Had Some Horses” (Lesson 2 of 2)





What are our learning goals?

I can read passages from Joy Harjo's "She Had Some Horses," as my assigned role in a group.


I can make inferences about the poem's meaning using textual evidence.

I can plan and draft original poems using anaphora to describe a character.



Let's Review





From She Had Some Horses

Joy Harjo

She had some horses.

She had horses who were bodies of sand.
She had horses who were maps drawn of blood.
She had horses who were skins of ocean water.
She had horses who were the blue air of sky.
She had horses who were fur and teeth.
She had horses who were clay and would break.
She had horses who were splintered red cliff.

[stanza break]

She had some horses.
[.....]

She had horses who danced in their mothers' arms.
She had horses who thought they were the sun and
their bodies shone and burned like stars.
She had horses who waltzed nightly on the moon.
She had horses who were much too shy, and kept
quiet in stalls of their own making.

She had some horses.
[.....]

She had horses who called themselves, "horse."
She had horses who called themselves, "spirit," and
kept their voices secret and to themselves.
She had horses who had no names. She had horses
who had books of names.

She had some horses.
[.....]

She had some horses she loved.
She had some horses she hated.

These were the same horses.

Note: Poem has been revised for the younger market.

Figurative Language: Actions

The fourth stanza of “She Had Some Horses” describes horses performing lots of different actions. Since horses cannot really do all these things, we know Harjo must be using figurative language. She may also be reminding readers that the horses represent different parts of the woman in the poem. Use your best interpreting skills to decide what the figurative language in this stanza might mean. You may refer to the poem as you work.

1. What are some possible figurative meanings for “danced in their mothers’ arms”?
2. What are some possible figurative meanings for “thought they were the sun and their bodies shone and burned like stars”?
3. What are some possible figurative meanings for “waltzed nightly on the moon”?
4. What are some possible figurative meanings for “kept quiet in stalls of their own making”?

Planning Anaphora Poems

Planning

In writing, it is important to think about what you want to accomplish before you begin. This exercise will help you do that. First consider what you are going to write: a poem that uses anaphora to describe different aspects of your own personality.

Think about how Harjo does this: She uses the horses as representatives of different parts of the woman's identity. Horses have an important role in Native American culture, so it's likely that this helped influence Harjo's choice.

1. Think about your own life and the things that are most important to you. What will you use to represent the different parts of your identity?
2. Think about the ways you might use anaphora. You could start each line by saying, "I am like ____" or, "My body is ____" or, "I consist of ____." You could also think of your own phrase to repeat at the start of most of your poem's lines. Think about it, and write that phrase here.

Organizing

Now that you have an idea of how you will include anaphora, you need to develop ideas about how to organize the different characteristics. In this exercise you'll use the same ideas Harjo did. Follow the prompts below to list the parts of your personality you will write about in the poem.

3. Harjo's second stanza describes what the horses are made of, using things from the natural world. List at least two features from nature that are metaphors for what you are made of. For example, if you are stubborn, you might describe yourself as a boulder, because it is not easily moved.

4. Harjo's fourth stanza describes actions the horses take. List, at least two actions here that describe aspects of your personality or character. Remember that, like Harjo, you may use figurative language here.
5. Harjo's eighth stanza describes how the woman feels about the horses. Write down at least two different feelings you have about the character traits you have listed.

If you finish this section with time remaining, go back and try to add two more features to each of your lists. For example, for question 3, you would add two more features from nature; for question 4, you would add two more actions that describe your personality or character.



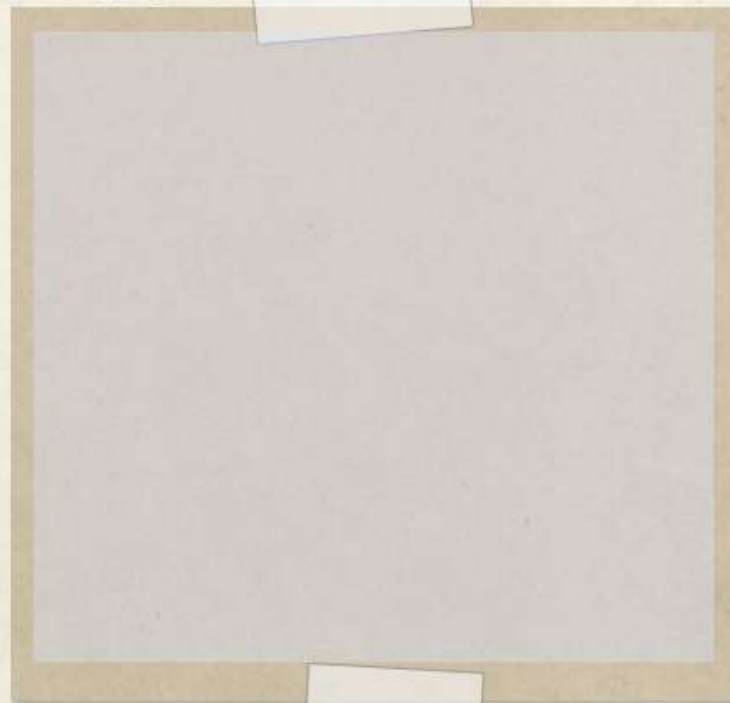
**Check for
Understanding**

Drafting Anaphora Poems

Now it's time to draft your poem! Use the space that follows to write your poem. Remember to follow these steps:

- Make sure to use anaphora by including your phrase from question 2 at the start of at least three lines.
- Make sure to include different aspects of your personality by using some of the items you brainstormed on your lists in questions 3–6.

If you finish drafting with time remaining, go back and try to add two more details to your poem.



End of Activities for Lesson

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Lesson 10:

“Words Free as Confetti”





What are our learning goals?

I can identify and create examples of alliteration and explain similes in “Words Free as Confetti.”

I can write original poems using alliteration and detailed descriptions based on the five senses.



plume

n. a feather, either on a bird or, decoratively, on a woman's hat



Pat Mora

Pat Mora is a Latina poet and author. Born in El Paso, Texas in 1942 on the Mexico-US border, she grew up speaking English and Spanish at home. Her love of poetry started early: “I always liked poetry and I had lots of books in my house so I would just open them up and read.”

Mora became a teacher, a university administrator, and a writer inspired by her culture and childhood: “Many of my book ideas come from the desert where I grew up in the open spaces, wide sky, [and] all that sun.” Mora supports bilingual literacy programs. She is deeply involved in spreading “bookjoy”—exciting children to read at a young age. Her books *Tomas and the Library Lady*, *The Rainbow Tulip*, and *House of Houses* capture the imaginations of young readers. She currently lives and writes in Santa Fe, New Mexico.



Words Free As Confetti

Pat Mora

Come, words, come in your every color.
I'll toss you in storm or breeze.
I'll say, say, say you,
Taste you sweet as plump plums,
bitter as old lemons,
I'll sniff you, words, warm
as almonds or tart as apple-red,
feel you green
and soft as new grass,
lightweight as dandelion plumes,
(no stanza break)

or thorngray as cactus,
heavy as black cement,
cold blue as icicles,
warm as *abuelita's* yellowlap.
I'll hear you, words, loud as searoar's
Purple crash, hushed
as *gatos* curled in sleep,
as the last goldlullaby.
I'll see you long and dark as tunnels,
bright as rainbows,
playful as chestnutwind.
I'll watch you, words, rise and dance and spin.
I'll say, say, say you
in English,
in Spanish,
I'll find you.
Hold you.
Toss you.
I'm free too.
I say *yo soy libre*,
I am free
free, free,
free as confetti

Alliteration

In this exercise you'll practice your alliteration skills. In an earlier lesson you used alliteration to describe the way an animal might feel. In this lesson you'll write new examples of alliteration that link to your own name.

Write a letter from your name on each of the five lines on the next page. Only use each letter one time. If you run out of letters from your first name, move on to your last name. For example, if your name were Sid Sawyer, you would write the following letters on the lines: S, I, D, A, W.

After you put a letter on each line, write a sentence using each letter. Each sentence should have at least three words that start with the letter from your name.

Examples:

Letter: S

Shea spied swans.

Letter: W

Wally watched walruses.

1. _____

2. _____

3. _____

4. _____

5. _____

If you finish with time remaining, try to add two more words to each sentence using alliteration.

Examples:

Letter: S

Shea spied swans swimming silently.

Letter: W

Wally watched walruses waiting in the water.

Interpreting Similes

The following chart lists the similes in Mora’s poem. Each simile has to do with one of the five senses: smell, touch, sight, sound, or taste. For each, write down the sense it deals with. Then think about what each simile might say about words and complete the possible figurative meaning of the simile.



The first row of the chart has been completed for you as an example.

Simile	Sense (you may have more than one sense)	Figurative meaning: how this applies to words
sweet as plump plums	taste	Words can be sweet or pleasant to your mouth; they can be fun to say.
bitter as old lemons		
warm as almonds		
tart as apple-red		

Writing with All Five Senses

Now it's your turn to write using all five senses and alliteration! In this activity you will follow Mora's example and write a poem about something that is extremely important to you. Follow the instructions below to plan, organize, and draft your poem.

1. Mora writes about words because she values them. In this poem you will write about something that is very important to you. Take a minute to think about an object that you value. It may not be something you actually own, but it should be something you know well enough to describe in a lot of different ways. When you have decided on the object you will write about, write it below.

2. Mora's poem uses all five senses to describe words. You will do the same thing in your poem. For each letter below, describe how the sense listed applies to your object. Depending on the object you selected, you may not be able to give a literal meaning for each sense. For example, if you selected a favorite rock to write about, you have probably never tasted it! But think about how Mora uses similes to introduce a figurative meaning into her descriptions. Try to do the same with your object.

e

c

b

a

d



TASTE



HEARING



SMELL



TOUCH



VISION

3. Mora describes how she feels free like words. How does your object make you feel?

4. Describe a way that you are like your object.

5. Now pick one of your answers from above and think about a way to describe it using alliteration. Write that here.

Now that you've thought about the things you might include in your poem, it's time to write! Use the lines below to describe your object. Make sure to use all five senses.

If you finish with time remaining, read back over your poem silently. Try to add alliteration to another line. Then try to add a simile.

I treat people like _____ . That makes me _____ like _____ .

I am _____ like _____ .

End of Activities for Lesson

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Lesson 11:

“Fog”





What are our learning goals?

I can identify an extended metaphor and explain its various details.

I can construct original poems containing their own extended metaphors comparing the weather to an animal.

extended metaphor

n. a metaphor that continues for more than one sentence of a story or more than one line of a poem

Metaphor	Extended Metaphor
The sea is a playful cat.	The sea is a playful cat. <i>It licks and paws the beach. On sunny days it lies calmly with its belly to the sun.</i>



Carl Sandburg



Carl Sandburg was born January 6, 1878, in Galesburg, Illinois. Sandburg's family was desperately poor, so he left school at age thirteen, doing odd jobs to earn money for the family. While serving in the Spanish-American War years later, he met a student from Lombard College who persuaded Sandburg to return to school after the war.

At Lombard College, Sandburg was mentored by a writing professor who encouraged him to pursue poetry and supported him in publishing his first collection of poems, *Reckless Ecstasy*. Sandburg wrote in the free-verse style, inspired by the poetry of Walt Whitman. While living in Chicago as an adult, he published several volumes of poetry, including *Chicago Poems* and *Cornhuskers*. He became famous for his depictions of urban life and the industrial city. He won the Pulitzer Prize three times, once for his biography of President Lincoln and twice for poetry. Sandburg died in 1967.



Fog

Carl Sandburg

The fog comes
on little cat feet.

It sits looking
over harbor and city
on silent haunches
and then moves on.

11.1

Reading Extended Metaphors

When a writer's metaphor continues for more than one sentence of a story or more than one line of a poem, it is called an extended metaphor.

Carl Sandburg's poem "Fog" uses an extended metaphor to compare the fog to a cat. Using the poem as a reference, complete the following chart to show the different parts of Sandburg's extended metaphor.

Words from poem	How this might describe a cat	How this might describe fog



Check for
Understanding

How is the fog catlike?



Name: _____

Date: _____

11.2

Writing Poems with Extended Metaphors

Now that you have seen how Carl Sandburg uses an extended metaphor to describe the weather, it's your turn! Follow the steps below to write your own poem that contains an extended metaphor comparing the weather to an animal.

1. Read the words in the word bank below and pick the kind of weather you want to describe in your poem. Circle your choice.

breeze	hail	lightning
clouds	gust	rain
downpour	hurricane	rainbow
snow	sunshine	thunder
tornado	wind	earthquake

2. Write down at least five different things that describe the word you circled above. If you get stuck for ideas, you might think about what this kind of weather looks, sounds, or feels like. You might think about its shape, color, and way of moving.

3. What animal would make a good metaphor for the word you circled above?

4. Remember that in an extended metaphor, you must make your comparison over more than one line of the poem. Write down at least three ways your animal is like the weather you circled above.

If you can't think of three things, try a different animal.

5. Once you have listed three ways in which the animal compares to the weather, use the following lines to compose your poem.

If you finish with time remaining, look back over your work to make sure your metaphor extends for more than one line of the poem. Then think of one more way you could compare the animal to the weather, and add that to your poem.

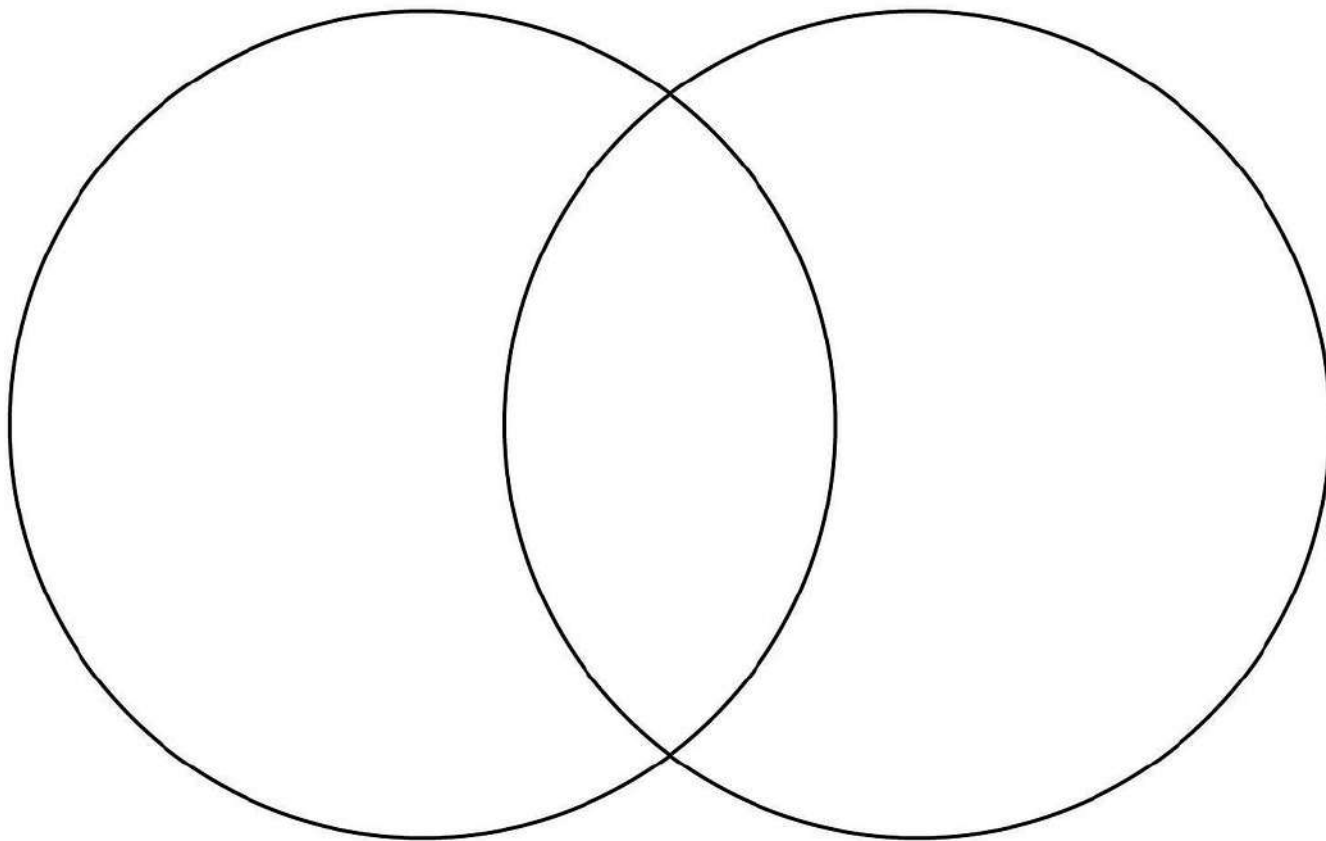
Congratulations—you just wrote another poem!



Check for
Understanding

Animal: Cat

Weather: Stormy



End of Activities for Lesson

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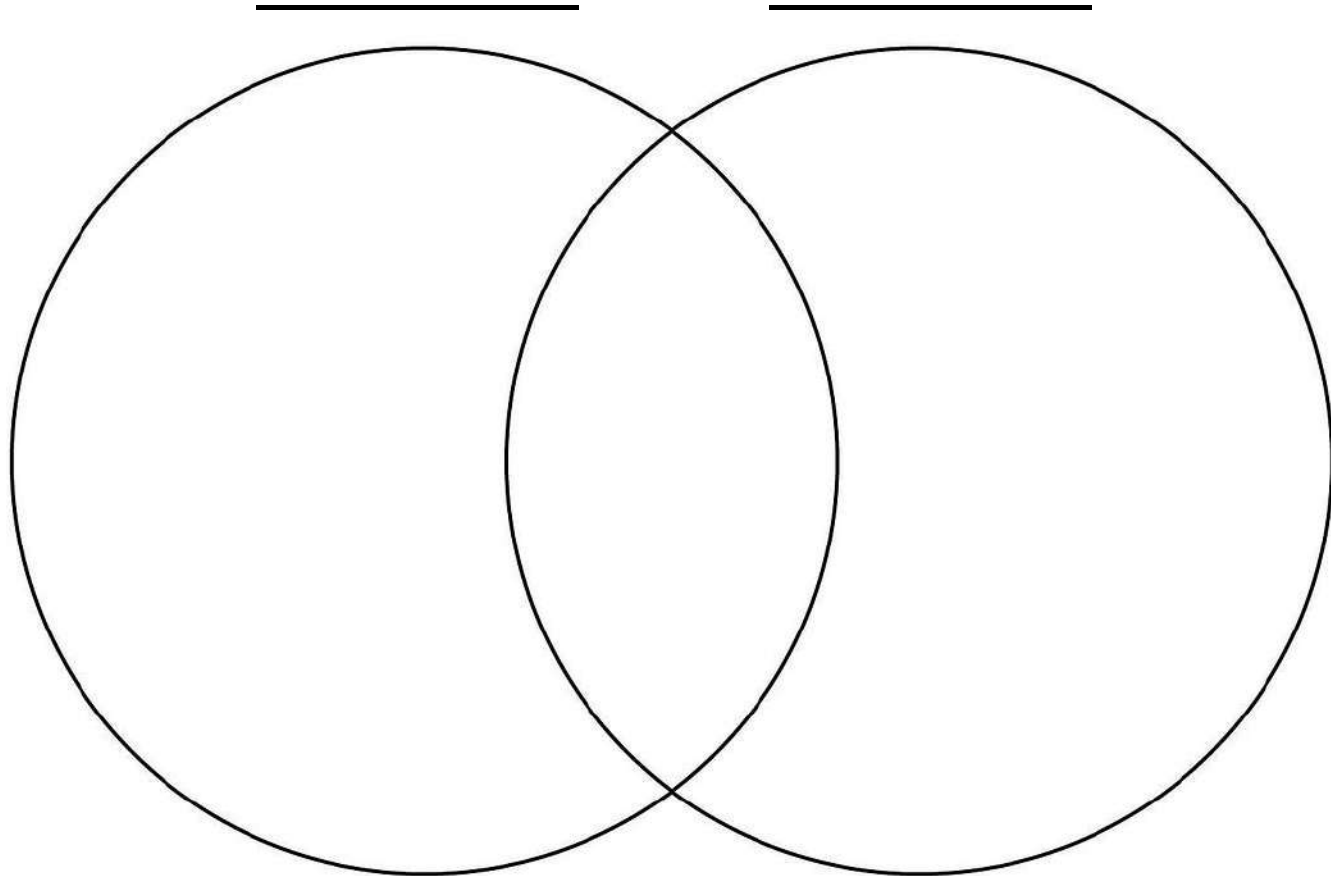
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Check for
Understanding

Animal:

Weather:





SIMILES AND METAPHORS

Metaphor	Extended Metaphor
The sea is a playful cat.	The sea is a playful cat. <i>It licks and paws the beach. On sunny days it lies calmly with its belly to the sun.</i>
My handwriting is a spider's crawl.	My handwriting is a spider's crawl. <i>It moves with many legs over the page.</i>
The building is a laughing face.	The building is a laughing face. <i>The eyes blink merrily in the light. The open mouth invites all who pass to enter.</i>

5. Once you have listed three ways in which the animal compares to the weather, use the following lines to compose your poem.

If you finish with time remaining, look back over your work to make sure your metaphor extends for more than one line of the poem. Then think of one more way you could compare the animal to the weather, and add that to your poem.

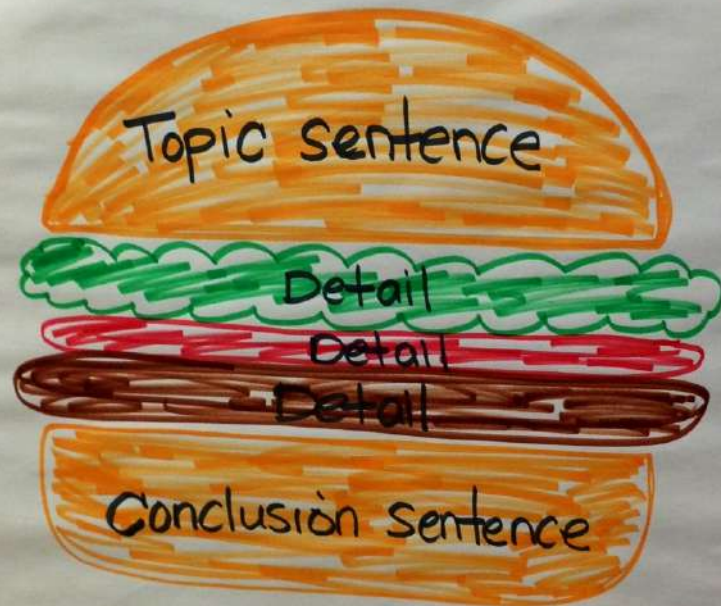
Congratulations—you just wrote another poem!

To get full points your poem needs:

- **Extended Metaphor**
- **Three ways your animal is like the weather you chose**
- **Correct spelling and grammar**

Pages 115-117

How to ~~eat~~ write a Paragraph



End of Activities for Lesson

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Lesson 12:

“Casey at the Bat”

(Lesson 1 of 2)





What are our learning goals?

I can demonstrate active listening by answering questions about the poem I heard.

I can summarize the text, identify poetic devices, and explain the effectiveness of those devices in the poem “Casey at the Bat.”

Vocabulary

defiance

patrons

ease

stern

fraud

stricken

lusty

visage

melancholy

hyperbole

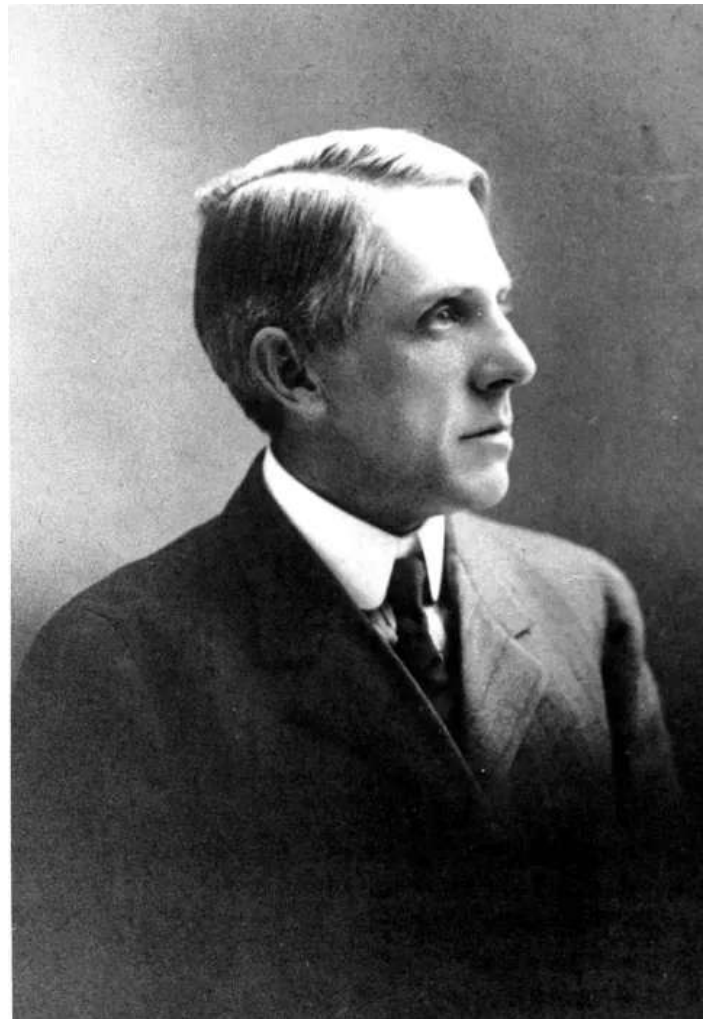
multitude

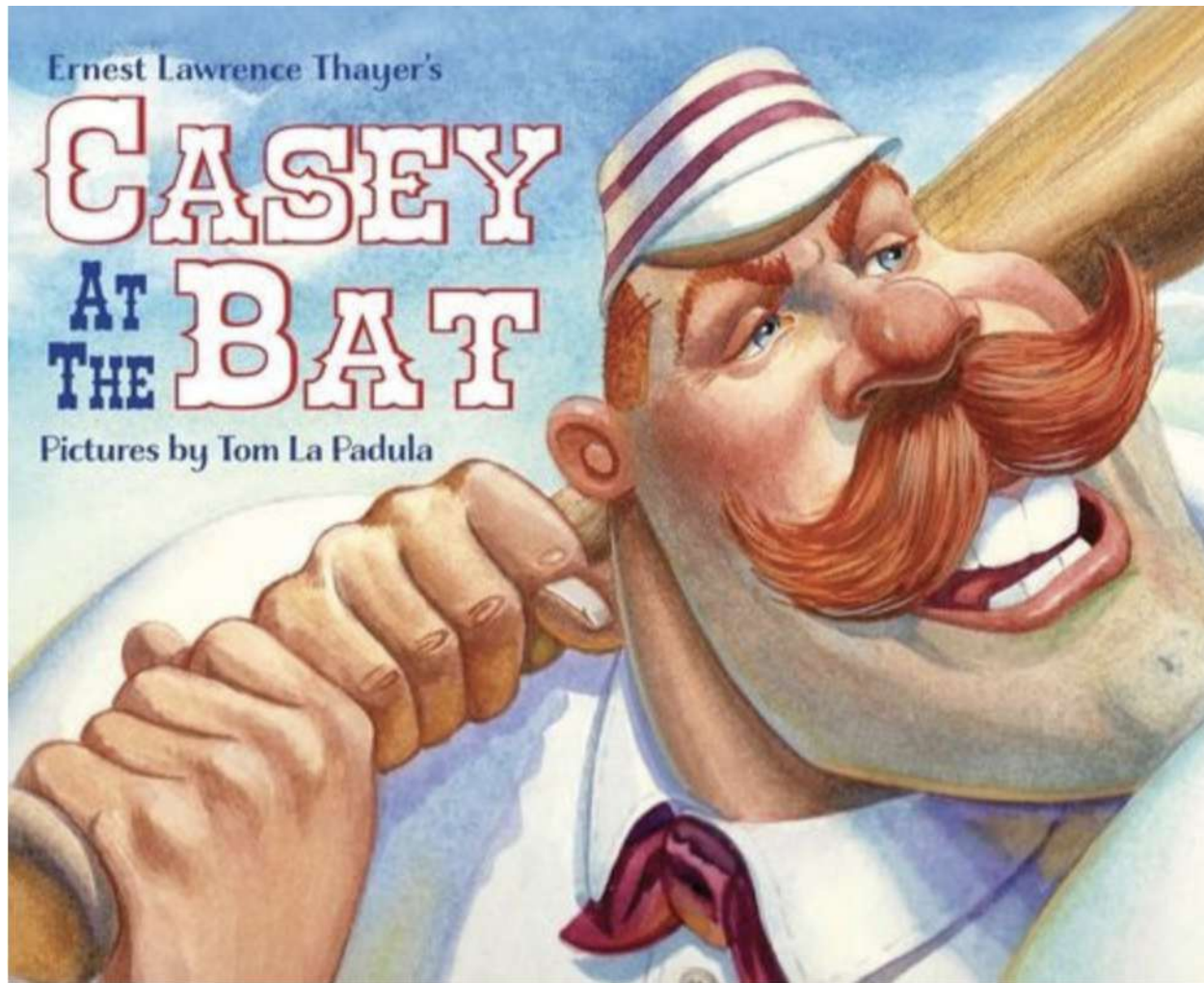
quatrain

Ernest Lawrence Thayer

Ernest Lawrence Thayer was born on August 14, 1863, in Lawrence, Massachusetts, to a wealthy family. He attended private schools as a boy, then studied philosophy at Harvard University. He was the editor and president of *Lampoon*, a Harvard literary magazine. After graduating, he moved to San Francisco and worked for the *San Francisco Examiner* writing humorous columns and poetry.

Thayer left San Francisco due to poor health and moved back to Massachusetts. He continued to write poetry, however, for several newspapers around the country. He is most famous for “Casey at the Bat,” which is considered the most well-known baseball poem. The poem became so popular that it was made into a short film in 1914. Thayer remained ill for the rest of his life and did little writing, but he enjoyed reciting his famous poems for friends. He died in 1940.





Extended metaphor

Long narrative



Casey At The Bat

Ernest Lawrence Thayer

The outlook wasn't brilliant for the Mudville nine that day:
The score stood four to two, with but one inning more to play,
And then when Cooney died at first, and Barrows did the same,
A sickly silence fell upon the patrons of the game.

A straggling few got up to go in deep despair. The rest
Clung to the hope which springs eternal in the human breast;
They thought, "If only Casey could but get a whack at that—
We'd put up even money now, with Casey at the bat."

But Flynn preceded Casey, as did also Jimmy Blake,
And the former was a hoodoo, while the latter was a cake;
So upon that stricken multitude grim melancholy sat,
For there seemed but little chance of Casey getting to the bat.

But Flynn let drive a single, to the wonderment of all,
And Blake, the much despised, tore the cover off the ball;
And when the dust had lifted, and men saw what had occurred,
There was Jimmy safe at second and Flynn a-hugging third.

Then from five thousand throats and more there rose a lusty yell;
It rumbled through the valley, it rattled in the dell;
It pounded on the mountain and recoiled upon the flat,
For Casey, mighty Casey, was advancing to the bat.

There was ease in Casey's manner as he stepped into his place;
There was pride in Casey's bearing and a smile lit Casey's face.
And when, responding to the cheers, he lightly doffed his hat,
No stranger in the crowd could doubt 'twas Casey at the bat.

Ten thousand eyes were on him as he rubbed his hands with dirt;
Five thousand tongues applauded when he wiped them on his shirt;
Then while the writhing pitcher ground the ball into his hip,
Defiance flashed in Casey's eye, a sneer curled Casey's lip.

And now the leather-covered sphere came hurtling through the air,
And Casey stood a-watching it in haughty grandeur there.
Close by the sturdy batsman the ball unheeded sped—
"That ain't my style," said Casey. "Strike one!" the umpire said.

From the benches, black with people, there went up a muffled roar,
Like the beating of the storm-waves on a stern and distant shore;
"Kill him! Kill the umpire!" shouted someone on the stand;
And it's likely they'd have killed him had not Casey raised his hand.

With a smile of Christian charity great Casey's visage shone;
He stilled the rising tumult; he bade the game go on;
He signaled to the pitcher, and once more the dun sphere flew;
But Casey still ignored it and the umpire said, "Strike two!"

"Fraud!" cried the maddened thousands, and echo answered "Fraud!"
But one scornful look from Casey and the audience was awed.
They saw his face grow stern and cold, they saw his muscles strain,
And they knew that Casey wouldn't let that ball go by again.

The sneer is gone from Casey's lip, his teeth are clenched in hate,
He pounds with cruel violence his bat upon the plate;
And now the pitcher holds the ball, and now he lets it go,
And now the air is shattered by the force of Casey's blow.

Oh, somewhere in this favoured land the sun is shining bright,
The band is playing somewhere, and somewhere hearts are light;
And somewhere men are laughing, and somewhere children shout,
But there is no joy in Mudville —mighty Casey has struck out.



12.1

Name: _____

Date: _____

“Casey at the Bat”

This poem is too complex to understand completely without hearing and reading it multiple times. However, you probably still understood a great deal on just your first experience with the poem. The following questions will help show just how much you understand about the poem already.

1. Who is this poem's main character?

2. What sport does Casey play?

3. Why do the fans want Casey to come up to bat?

4. What happens when Casey does come up to bat?



**Check for
Understanding**



Casey At The Bat

Ernest Lawrence Thayer

The outlook wasn't brilliant for the Mudville nine that day:
The score stood four to two, with but one inning more to play,
And then when Cooney died at first, and Barrows did the same,
A sickly silence fell upon the patrons of the game.

A straggling few got up to go in deep despair. The rest
Clung to the hope which springs eternal in the human breast;
They thought, "If only Casey could but get a whack at that—
We'd put up even money now, with Casey at the bat."

But Flynn preceded Casey, as did also Jimmy Blake,
And the former was a hoodoo, while the latter was a cake;
So upon that stricken multitude grim melancholy sat,
For there seemed but little chance of Casey getting to the bat.

But Flynn let drive a single, to the wonderment of all,
And Blake, the much despised, tore the cover off the ball;
And when the dust had lifted, and men saw what had occurred,
There was Jimmy safe at second and Flynn a-hugging third.

Name: _____

Date: _____

12.2

Summarizing a Stanza

Working with the group your teacher assigned, follow these steps to figure out the meaning of your stanza.

1. Read the stanza silently.
2. Have one member of the group read the stanza aloud.
3. If the stanza has any words you do not know, ask your group members for help. You might look in the glossary to see if the word is defined. If not, work together as a group to think about how context clues can help you infer the word's meaning.
4. Go through each of the stanza's four lines and talk about what they mean.
5. Once you agree on a meaning for each line, summarize those into the action of the stanza. Remember that in a summary, you should describe the most important things happening. You should not include every detail, but you should give readers a sense of the basic points of the section.
6. When you have agreed on a summary, write it here.

Poetic Devices

Now it's time to explore the way this poem uses poetic devices. To do this, you will need to use things you learned from other lessons in the poetry unit. Think back to the different kinds of poetic devices you have learned about so far. Thayer uses a lot of them in his long poem!

Answer the following questions, consulting the poem as needed, to think more about which devices he used and why he chose them.

1. In stanzas 1 and 2, the phrases "sickly silence" and "deep despair" are examples of which poetic device?

2. Poets often use alliteration to add emphasis to certain details. Look back at the first two stanzas of "Casey at the Bat." Why might the "sickly silence" and "deep despair" be important things to emphasize here?

3. Stanza 4 describes how Blake "tore the cover off the ball." The poet uses figurative language here; Blake did not really tear up the ball. What is the figurative meaning of this statement?

4. In stanza 9, the poet writes:

... there went up a muffled roar,

Like the beating of the storm-waves on a stern and distant shore.

Read each word carefully. What poetic device is used here? Name the word that helps you know this.

5. The lines in question 4 compare two different things. What are they?

6. How are the two things compared by the lines in question 4 similar?

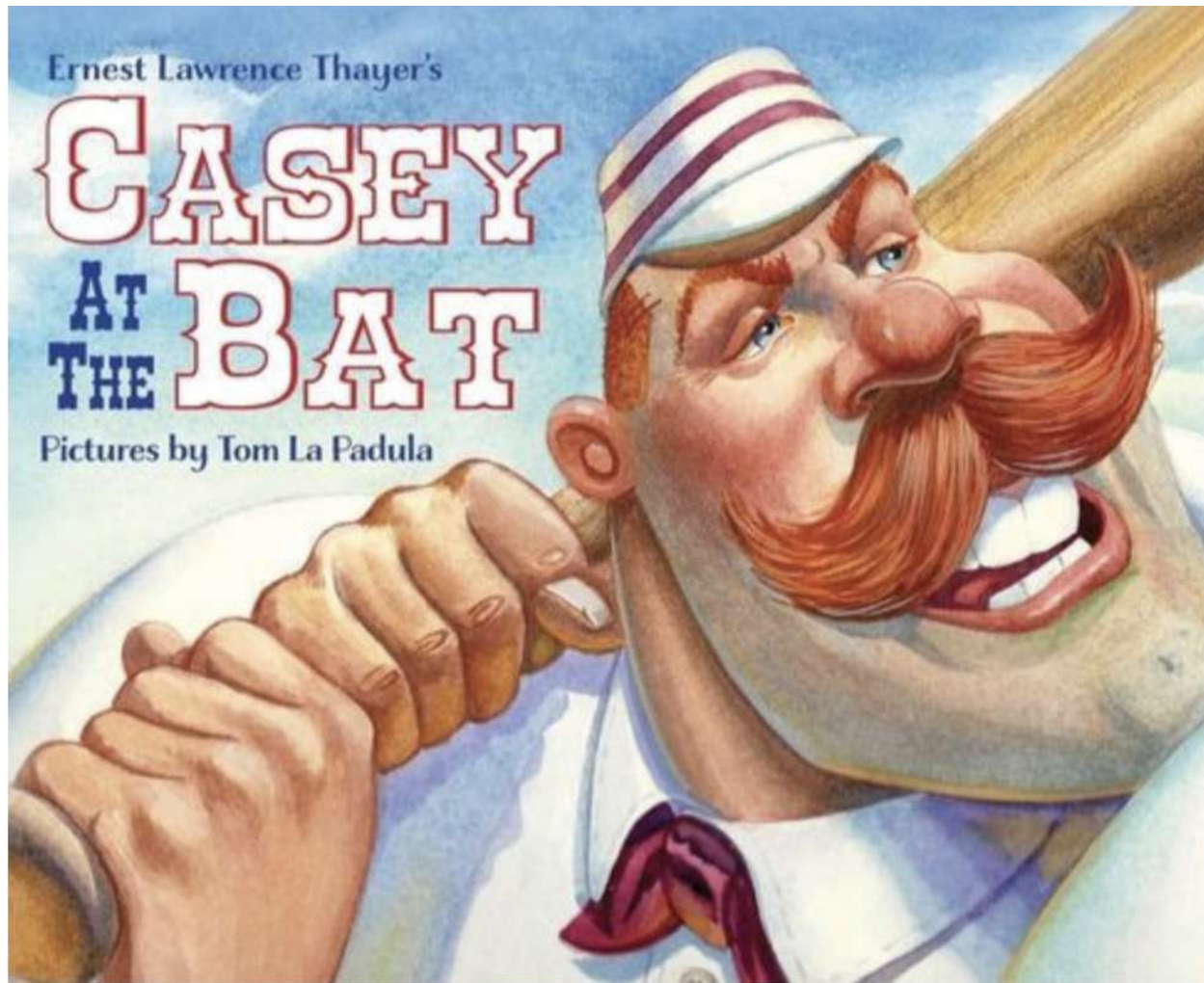
7. Stanza 13 repeats the word "somewhere" many times. Circle the word every time it appears in the stanza. How many times does it appear?

8. We know that poets often use repetition to focus on important details. Why might the author of this poem want to focus on "somewhere" in this stanza?

End of Activities for Lesson

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Extended metaphor

Long narrative



Casey At The Bat

Ernest Lawrence Thayer

The outlook wasn't brilliant for the Mudville nine that day:
The score stood four to two, with but one inning more to play,
And then when Cooney died at first, and Barrows did the same,
A sickly silence fell upon the patrons of the game.

A straggling few got up to go in deep despair. The rest
Clung to the hope which springs eternal in the human breast;
They thought, "If only Casey could but get a whack at that—
We'd put up even money now, with Casey at the bat."

But Flynn preceded Casey, as did also Jimmy Blake,
And the former was a hoodoo, while the latter was a cake;
So upon that stricken multitude grim melancholy sat,
For there seemed but little chance of Casey getting to the bat.

But Flynn let drive a single, to the wonderment of all,
And Blake, the much despised, tore the cover off the ball;
And when the dust had lifted, and men saw what had occurred,
There was Jimmy safe at second and Flynn a-hugging third.

Then from five thousand throats and more there rose a lusty yell;
It rumbled through the valley, it rattled in the dell;
It pounded on the mountain and recoiled upon the flat,
For Casey, mighty Casey, was advancing to the bat.

There was ease in Casey's manner as he stepped into his place;
There was pride in Casey's bearing and a smile lit Casey's face.
And when, responding to the cheers, he lightly doffed his hat,
No stranger in the crowd could doubt 'twas Casey at the bat.

Ten thousand eyes were on him as he rubbed his hands with dirt;
Five thousand tongues applauded when he wiped them on his shirt;
Then while the writhing pitcher ground the ball into his hip,
Defiance flashed in Casey's eye, a sneer curled Casey's lip.

And now the leather-covered sphere came hurtling through the air,
And Casey stood a-watching it in haughty grandeur there.
Close by the sturdy batsman the ball unheeded sped—
"That ain't my style," said Casey. "Strike one!" the umpire said.

From the benches, black with people, there went up a muffled roar,
Like the beating of the storm-waves on a stern and distant shore;
"Kill him! Kill the umpire!" shouted someone on the stand;
And it's likely they'd have killed him had not Casey raised his hand.

With a smile of Christian charity great Casey's visage shone;
He stilled the rising tumult; he bade the game go on;
He signaled to the pitcher, and once more the dun sphere flew;
But Casey still ignored it and the umpire said, "Strike two!"

"Fraud!" cried the maddened thousands, and echo answered "Fraud!"
But one scornful look from Casey and the audience was awed.
They saw his face grow stern and cold, they saw his muscles strain,
And they knew that Casey wouldn't let that ball go by again.

The sneer is gone from Casey's lip, his teeth are clenched in hate,
He pounds with cruel violence his bat upon the plate;
And now the pitcher holds the ball, and now he lets it go,
And now the air is shattered by the force of Casey's blow.

Oh, somewhere in this favoured land the sun is shining bright,
The band is playing somewhere, and somewhere hearts are light;
And somewhere men are laughing, and somewhere children shout,
But there is no joy in Mudville —mighty Casey has struck out.






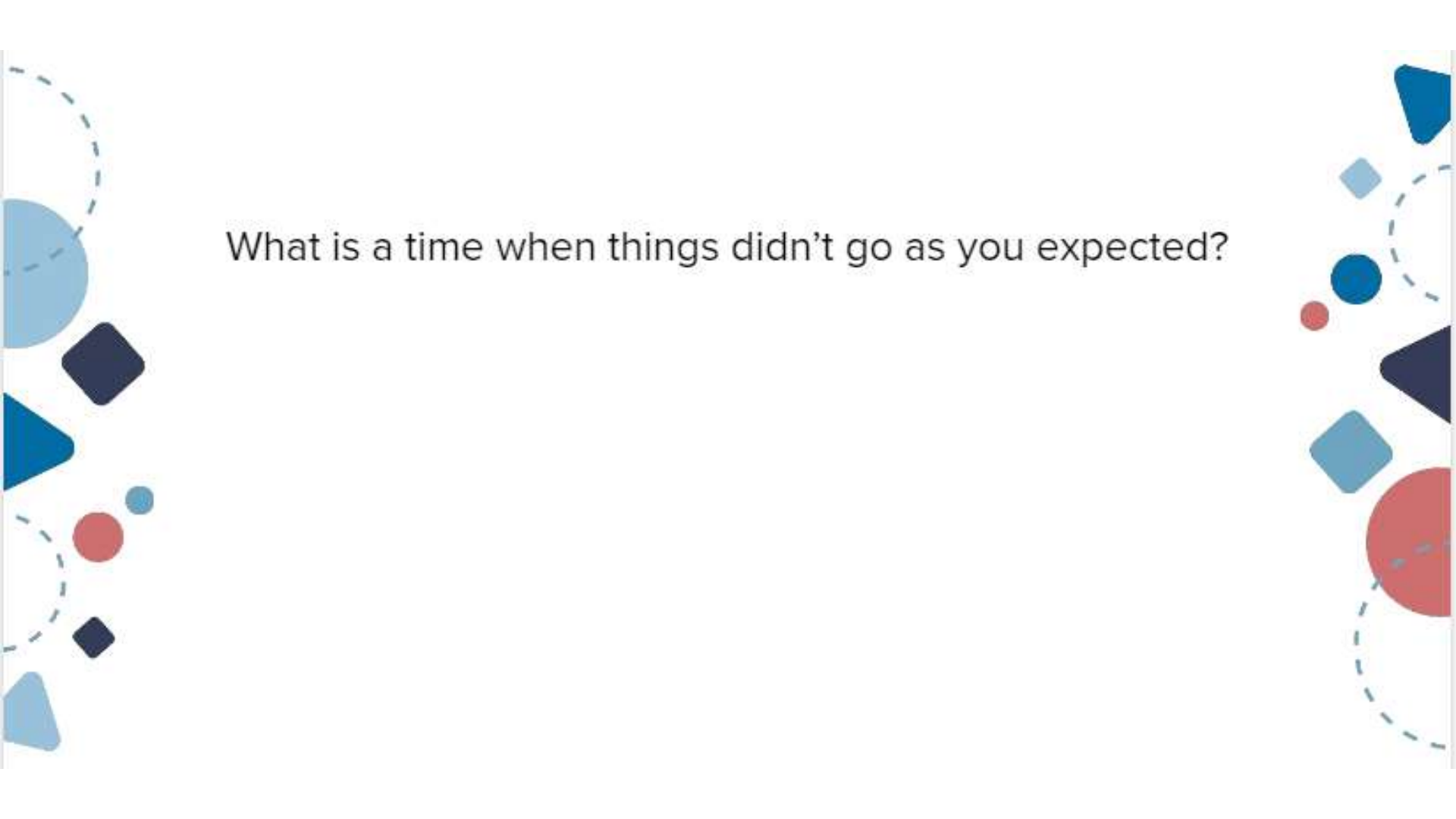
**Check for
Understanding**

Poetic Structure

1. What is a stanza?
2. Number the stanzas in the poem “Casey at the Bat.” How many stanzas does the poem contain?
3. How many lines are in each stanza?
4. Write down the rhyming words in the poem’s first stanza.



NOTE TO STUDENT
A stanza with
four lines is called
a quatrain.

The slide features decorative elements on both the left and right edges. These consist of various geometric shapes including circles, squares, and triangles in shades of blue, red, and dark navy. Some of these shapes are accompanied by dashed lines, suggesting motion or orbits. The central area of the slide is plain white, providing a clear space for the text.

What is a time when things didn't go as you expected?

Planning Narrative Poems

“Casey at the Bat” tells a story about how things didn’t work out the way the people of Mudville thought they would. You’ll follow its example in this writing activity.

To get started, think of a time when something didn’t go the way you expected. Write a sentence about that time in the space that follows.

Now answer the following questions to help you develop your ideas for your own poem.

1. Describe the scene of your story. Where were you?
2. When did the story take place?
3. Who was there with you?
4. What did you expect to happen?
5. What actually happened?
6. How did you feel about what happened?
7. Think of one detail you want to emphasize in your poem. Write it here.
8. How will you emphasize that detail? Write the name of the poetic device you will use here.

Drafting Narrative Poems

Now it's time to start drafting! Use the following space to type your poem. Don't forget to use poetic devices to emphasize important details.

If you finish with time remaining, read over your poem. In the space that follows, write down one more detail you could add to your poem to make it even better.



End of Activities for Lesson

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Lesson 14: From *Kavikanthabharana*





What are our learning goals?

I can describe the responsibilities of a poet and identify the tools used by successful poets.

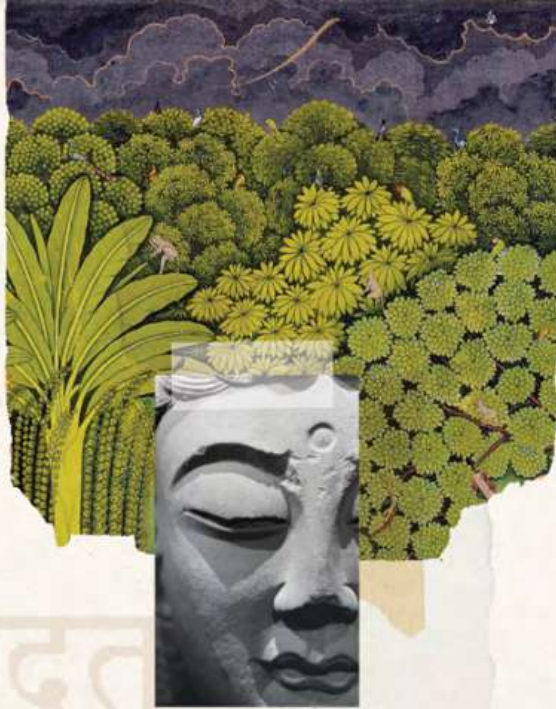
I can write original advice poems for new readers of poetry.



Kshemendra

Writing during the twelfth century, Kshemendra lived in the region today known as India. Kshemendra wrote in the ancient language Sanskrit. He studied Buddhism and Hinduism, and he wrote epic poems based on various stories and gods from those religions. Additionally, Kshemendra was a playwright, a novelist, and a historian.

Despite being born into a wealthy and powerful family, Kshemendra wrote about downtrodden or common people, topics that appealed to the masses. His work remained mostly unknown until its discovery in 1871. In total, eighteen pieces of his writing have been found and translated. Now people from all over the world can read his work in their own language and appreciate this once-forgotten poet.



From Kavikanthabharana

Kshemendra

A poet should learn with his eyes
the forms of leaves
he should know how to make
people laugh when they are together
he should get to see
what they are really like
he should know about oceans and mountain
in themselves
and the sun and the moon and the stars
his mind should enter into the seasons
he should go
among many people
in many places
and learn their languages

Page 136-137



From *Kavikanthabharana*

Kshemendra

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in many places
and learn their languages

What is the main topic
of this poem?

What six things does
the poem suggest poets
should do?

Interpreting a Passage

14.1

In this activity you will work in groups to answer the following questions about part of the Kavikanthabharana. Your teacher will give your group a section of the poem to work on and will review the first example.

Use the excerpt of the poem you were given to answer the following questions.

Write your section of the poem in the space below.

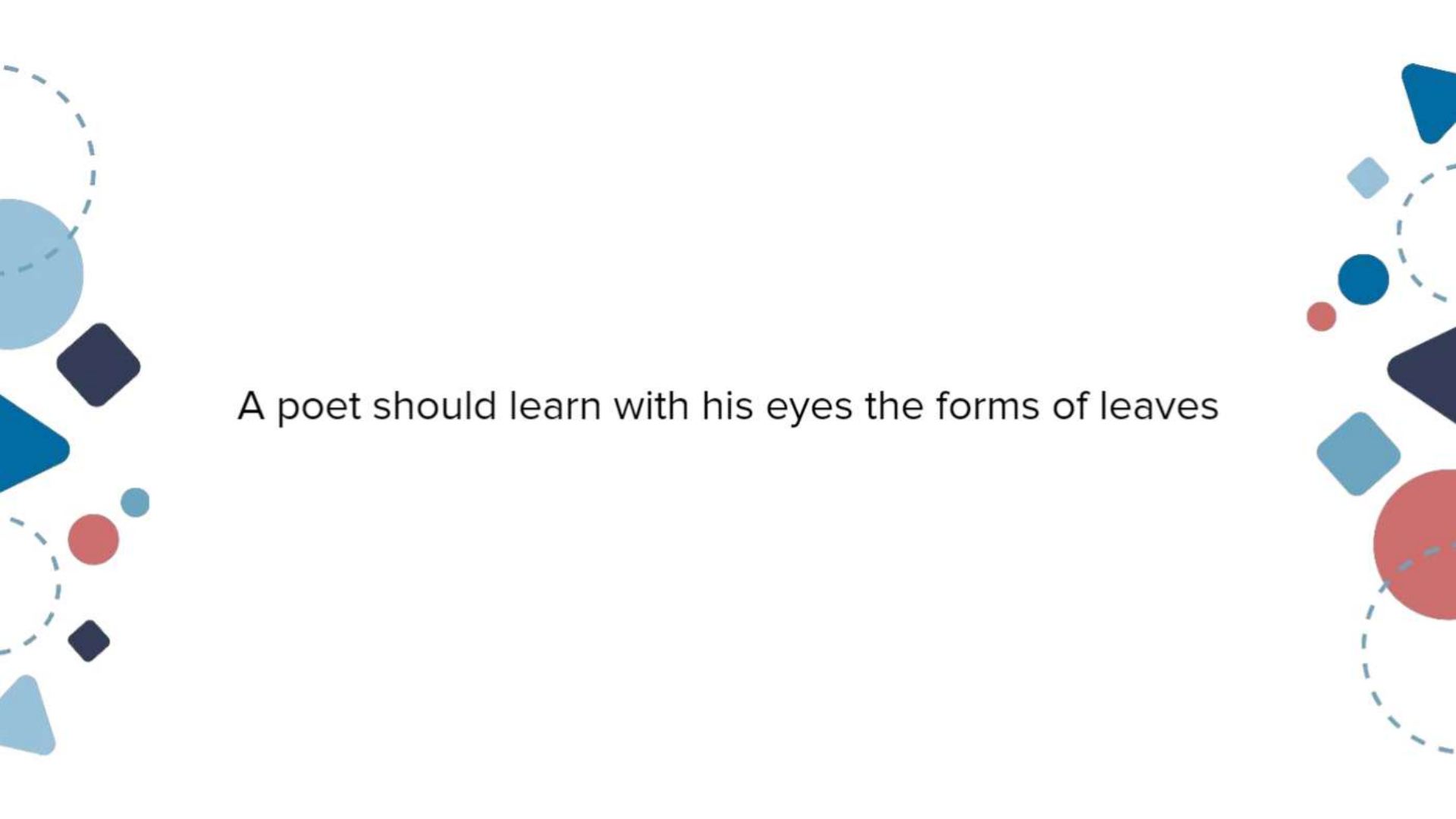
1. What is the literal meaning of the section?
2. What are some possible broader meanings of the section?
3. Why might this be an important thing for poets to do?
4. Often, if we know what something does, we can make an inference about why it matters. Based on your answers to the previous questions, why does poetry matter?

Ideas for Poets

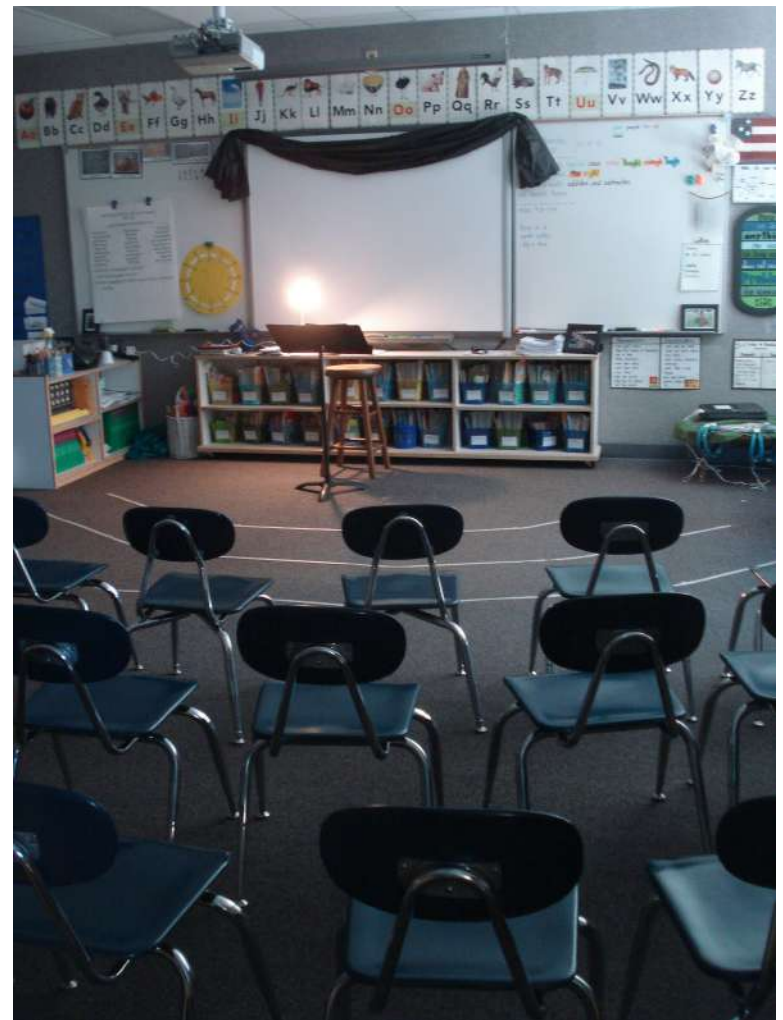
14.2

Now it's time to think about how you can apply Kshemendra's ideas to your own life as a poet. Working together with your group and using the section of the poem assigned to your group, answer the following questions. Your teacher will review the first example before you start. You may refer to the literal or the broader meaning of the section in developing your answers. Write your group's section of the poem below, then use the ideas in it to answer questions 1–3.

1. List at least three ways you could practice this during the next week.
2. List at least three ways you could practice this as you grow older.
3. List at least three different kinds of poems you could write about the ideas above.



A poet should learn with his eyes the forms of leaves



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Writing Advice Poems

14.3

Now it's your turn to write an advice poem. In this poem, you will describe what a reader of poetry should do. Follow the prompts below to compose your poem. As you work, you may want to think about the list of ideas your class brainstormed. You may also look back at the excerpt from Kavikanthabharana if you would like.

1. Name at least three things you try to notice when you read a poem for the first time.
2. What is the most important thing you have learned about reading poetry?
3. What helps you most when you read a poem?
4. When you find a poem you really love, what do you do?

Now use your answers above to write an advice poem for people who have never read poetry before. What would they need to know in order to read poetry successfully? Make sure your poem tells them at least four different things about what poetry readers should know or do.





If you finish with time remaining, read back over your poem. Make sure to give it a title. Then think about all the tools you have been given in this unit for reading poetry. Is there someone you know who might enjoy reading poetry, too? Maybe you could give them a copy of this poem as a way to inspire or encourage them.

Poetry Coach:

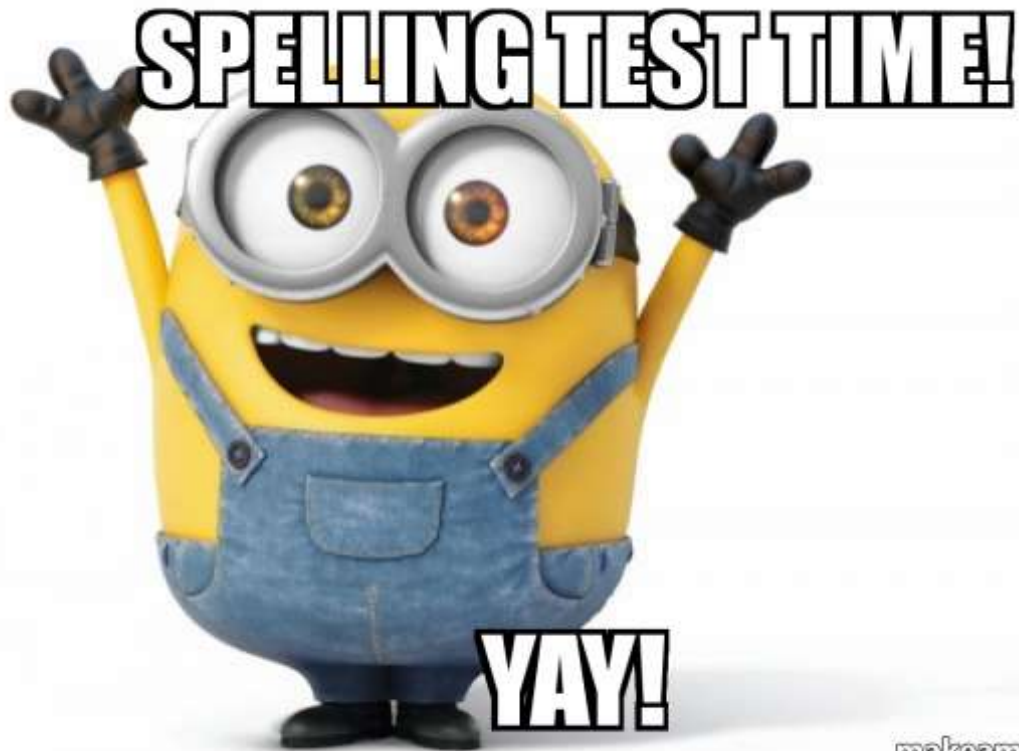
Poetic Devices



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makeame

Spelling Test

Name
12/12/23

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.

SINK
OR SWIM

A black anchor graphic is positioned between the words 'SINK' and 'OR SWIM'. The anchor's shank is vertical, passing through the center of the 'S' in 'SINK' and the 'O' in 'OR'. The crossbar of the anchor is horizontal, with its ends curving upwards and outwards, resembling the wings of a swimmer. The left wing is positioned behind the 'O' in 'OR', and the right wing is positioned behind the 'S' in 'SWIM'.



SINK OR SWIM RULES



Each team will take turns answering questions

If you get the question right, you can sink someone from the other team, or save someone from your own team

If you get the question wrong, someone from your team will "sink"

The team that has the most players left when time runs out wins



SINK OR SWIM

RULES



Each team will take turns answering questions

If you get the question right, you can sink someone from the other team, or save someone from your own team

If you get the question wrong, someone from your team will "sink"

The team that has the most players left when time runs out wins



Welcome to Poet's Cafe

Help yourself to apple
cider and donuts, then
find a seat. The poetry
will begin shortly.





Thank you for visiting
Poet's Cafe!