



Welcome to Writing Poetry

engage students, improve writing & manage your classroom

Special thanks to:
Citi Foundation





***“Poetry is what in a poem makes you laugh, cry,
prickle, be silent, makes your toenails twinkle,
makes you know that you want to do this or that
or nothing, makes you know that you are alone in
the unknown world, that your bliss and suffering
is forever shared and forever all your own.”***

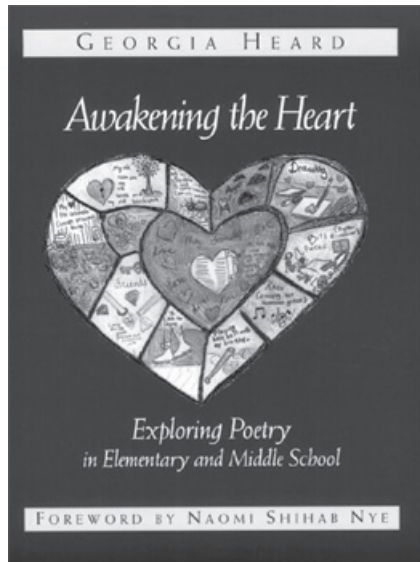
— Dylan Thomas

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Writing Poetry at a Glance

Writing Matters offers strategies for multiple grades as needs, interests and expectations change. Core lessons for *Writing Poetry* are written for Beginners. Modifications are provided for Intermediate and Experienced classes.

Beginner: Grades 5 or 6, or middle school classes having no prior experience with writing workshop and *Writing Matters*. Strategies meet NYS Grade 6 ELA Standards.

Intermediate: Grades 6 or 7, or middle school classes that have had some prior experience with writing workshop and/or *Writing Matters*. Strategies meet NYS Grade 7 ELA standards.

Experienced: Grades 7 and up, or middle school classes that have had prior experience with *Writing Matters* and writing workshop. Strategies meet NYS Grade 8 ELA standards.

Lessons	Levels			Materials		
	Beginner	Intermediate	Experienced	Hand-outs	Animations	Online Activities
Step 1: Be a Poet						
1.1 Write a Self-Portrait Reflection	√	Modify	Modify	X	X	
1.2 Write a Self-Portrait Poem	√	Modify	-	X	X	
1.3 Write a Self-Portrait Poem	-	-	√	X		
1.4 Craft your Self-Portrait Poem	√	√	√	X		X
Step 2: Draft a Poem						
2.1 Write a Poetry Hides Poem	√	Modify	Modify	X	X	
2.2 Write a Memory Poem	√	Modify	Modify	X	X	
2.3 Write a Surroundings Poem	√	Modify	Modify	X		X
2.4 Use the Computer to Draft (supp.)	√	√	√			X
Step 3: Craft & Revise						
3.1 Revise for Line and Stanza Breaks	√	Modify	Modify	X		X
3.2 Revise for Word Clarity and Choice	√	Modify	Modify	X	X	X
3.3 The Music of Poetry	√	Modify	Modify		X	X
3.4 Review Poems Using a Rubric (supp.)	√	√	√			X
Step 4: Edit & Publish						
4.1 Edit for Grammar and Punctuation	√	√	√	X	X	X
4.2 Gather a Portfolio of Poems	√	√	√	X		X
4.3 Read and Perform Poetry	√	√	√	X		
4.4 Record your Poems	√	√	√	X		X
4.5 Rhythm and Motion (supp.)	√	√	√			



Unit Overview

About the Genre

Teachers sometimes ask, “Why teach poetry?,” particularly at the middle school level when there are so many English Language Arts requirements to attain in order to prepare students for high school. There are several answers to that question.

Students are intrigued by poetry. It is the language of the songs that interest them and the spoken word they try to emulate. In fact, poetry is all around them. Addressing the relationships, self-awareness and change that is so fundamental to their being, poetry is often more familiar and relevant than other writing genres.

On the practical side, poetry is frequently shorter to write and read than prose. Many young teens, particularly those who struggle in school, have an immediate sense that this genre is approachable. Students can get through a poem and quickly feel a sense of accomplishment. Within that context, they learn how to generate ideas, draft, revise and prepare for publishing. Studying poetry creates an exceptional opportunity for literary analysis, language study and attention to detail so necessary for writers to be successful in any genre.

Most importantly, poetry provides a vehicle for making sense of this uncertain world. At a time in adolescents’ lives when they are exploring who they are, writing can be part of a natural process that starts from within and grows – from exposure to ideas written in the poems and lyrics of others, to expression of unique and personal thoughts and feelings.

Unit Objectives

Student writers will:

- write a collection of poems through which they express their unique thoughts and perspectives
- apply a variety of craft strategies and structures to bring out the meaning and emotion conveyed in their poems
- effectively execute several steps of the writing process using technology — drafting, revising, editing and publishing their work.
- acquire writing strategies that can be generalized across the genres.

How to Approach the Unit

Writing Poetry is grounded in the best practices of writing instruction, drawing from the extensive body of research on balanced literacy and the “writing workshop” model as well as the recommendations and concerns of educators “on the front line.” Teachers who participate are provided with a professional development institute, on-site mentoring and a unique set of web-based classroom resources for teaching and learning.

By logging on to the program’s website, teachers gain access to a complete set of lesson plans, accompanying classroom visuals and the *Online Classroom*, a user-friendly area where they can collect and evaluate student work and help students publish for a real online audience. Technology-based resources are also provided for students. Their learning is scaffolded with amusing animated shorts, sample writers’ notebooks and other writing samples, and a series of curriculum-based multimedia activities and tutorials that are instructionally on track and, at the same time, highly motivating to high-tech teens.

Recognizing the heterogeneity of today’s classrooms, *Writing Poetry* offers flexibility. Our most important word of advice to participating teachers is to make this unit their own. To help make the four-week experience successful, the curriculum gives teachers “breathing room” to reteach, add their own unique lessons and modify those provided here in order to meet the specific needs of their students.

Other important recommendations to teachers for ensuring successful implementation include:

- Linking the writing workshop to the reading workshop, providing students with the opportunity to immerse themselves in the genre by reading poems written by adult and student writers as they create their own pieces.
- Preparing students to participate in this unit by inculcating good writing practices, such as writing every day to build stamina and using technology effectively in the classroom.
- Preparing for the project by developing their own poems to serve as models for students.
- Assessing student progress throughout the process by taking advantage of the activities and strategies housed in the *Online Classroom*. Lessons offer strategies for evaluating students’ mastery of the particular skills addressed. Moreover, teachers are advised to consistently monitor student progress in individual conferences, via the writers’ notebooks and through the rubric provided.

Using Technology for 21st Century Teaching and Learning

“In truth, we do not have a choice if we want our students to succeed in the world in which they find themselves. Functional literacy as we know it means that people are able to process print in their environment, whether it be, for example, newspapers, train schedules, or official government documents.”

(Wepner, Valmont & Thurlow, eds. *Linking Literacy and Technology: A Guide for K–8 Classrooms*. Newark, Delaware: International Reading Association, 2000)

A major goal of *Writing Poetry* is to introduce technology tools that promote learning and are essential to writing for middle school students and teachers — accessing and analyzing online information, sharing ideas with peers and teachers, producing high quality print material through revision and editing, publishing, etc.

Technology provides many tools and supports for writing, particularly writing that is taught through the writing workshop approach. Students not only share ideas, draft, edit and publish their work easily, but they also engage in the same writing venture that their parents and older siblings take part in. This makes their effort worth it — it is truly authentic, professional and important.

Writing Poetry adheres to principles of cyber-safety by housing student communication in a password-protected environment in which only teachers and students enrolled in the program may interact with one another. Student work is published online with permission of parents and contains first names only. No last names or other personal information is posted for public viewing.

Lessons at a Glance

The unit offers four weeks of instruction and is suitable for a wide range of middle-school classrooms.

Step 1: Be a Poet

This beginning stage focuses on developing students' interest and ideas for writing a Self-portrait Poem using poetic devices. At the end of this step, students complete the first poem of four that will reside in their "Poetry Portfolios."

Lesson 1.1: Write a Self-portrait Reflection

Students read a selection of poems to find one that is a reflection of themselves. Students copy a portion of that poem in their writers' notebooks and reflect on why the poem they chose represents them.

Lesson 1.2: Write a Self-portrait Poem – Beginner and Intermediate

Students are introduced to the concept of simile and metaphor in the context of self-portrait poems written by adult and student poets. Using a set of metaphors and similes they generate to describe themselves, students draft self-portrait poems.

Lesson 1.3: Write a Self-portrait Poem - Experienced

Students brainstorm aspects of "home" and family life to serve as the basis for unique and personal "Where I'm From" self-portrait poems.

Lesson 1.4: Craft Your Self-portrait Poem



Students craft their self-portrait poems by taking advantage of mentor texts and expanding upon the list of metaphors and similes they developed in the last lesson. After getting feedback from peers, students improve their poems.

Step 2: Draft Poems

By now, students have produced a poem that relates closely to their interests and concerns. Building on this foundation, students use this week to create three additional poems that use a variety of forms and poetic conventions: a Poetry Hides poem, a Memory poem and a Surroundings poem.

Lesson 2.1: Write a Poetry Hides Poem

After reading and analyzing a mentor text that speaks about the various places where one can find inspiration for writing poetry, students write a poem that specifies where they find poetry in their lives.

Lesson 2.2: Write a Memory Poem

Students create poems about specific childhood memories using a “six-room” format. The rooms help students explore the memory from multiple perspectives, which in turn enable them to gain insight and tap into vivid imagery to be incorporated into their poems.

Lesson 2.3: Write a Surroundings Poem

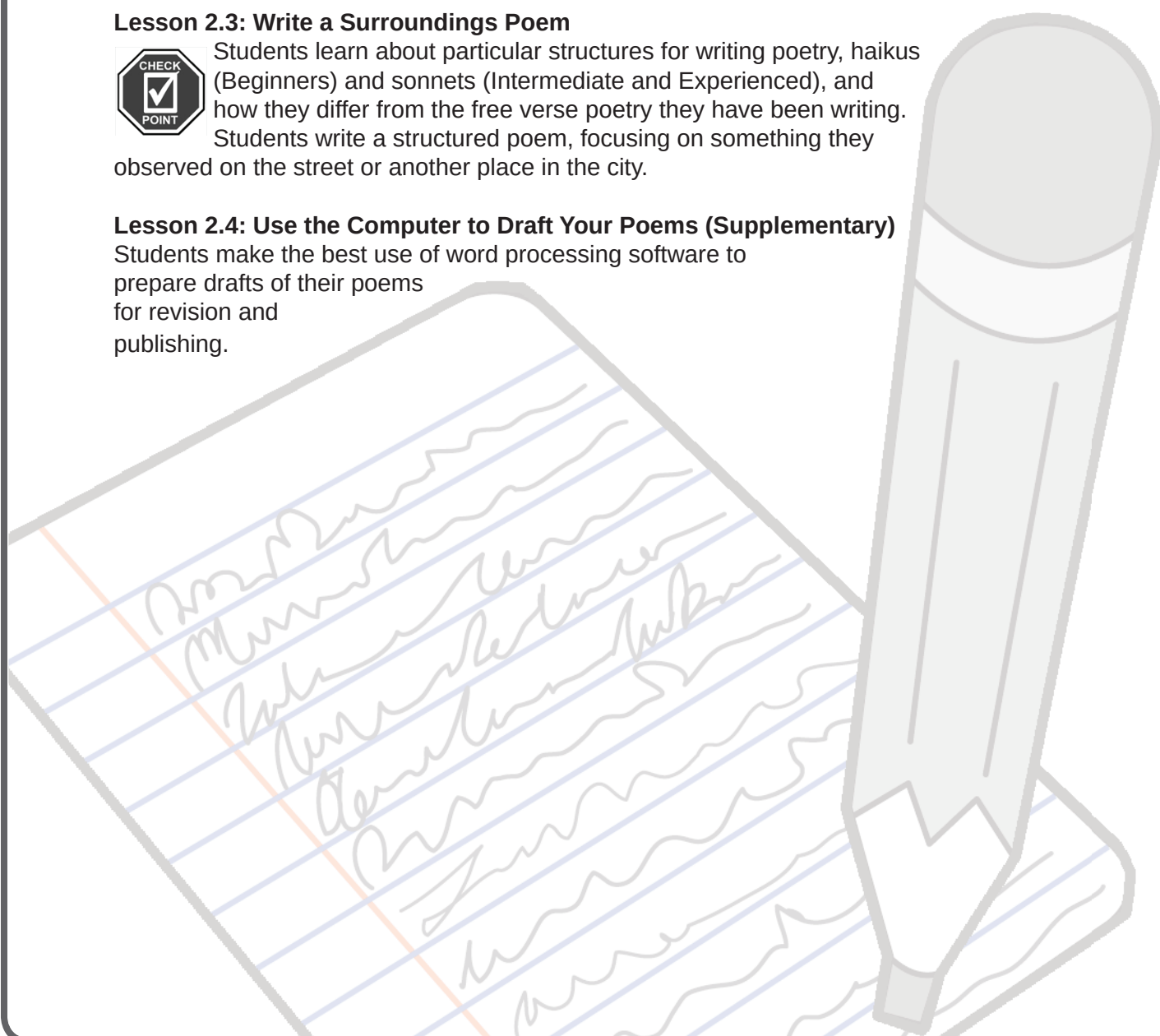


Students learn about particular structures for writing poetry, haikus (Beginners) and sonnets (Intermediate and Experienced), and how they differ from the free verse poetry they have been writing.

Students write a structured poem, focusing on something they observed on the street or another place in the city.

Lesson 2.4: Use the Computer to Draft Your Poems (Supplementary)

Students make the best use of word processing software to prepare drafts of their poems for revision and publishing.



Step 3: Craft & Revise

Students work independently, as well as with peers and the teacher, to ensure that their poems convey the meaning and emotions they wish to communicate. Students revise their drafts for line- and stanza breaks, word choice and clarity of meaning and musicality. By the end of this step, they will have created the full set of poems that will comprise their portfolios.

Lesson 3.1: Revise for Line-breaks and Stanza Breaks

After learning how line-breaks and stanza breaks change the pace, rhythm and meaning of a poem, students revise three of their poems accordingly.

Lesson 3.2: Revise for Word Clarity and Choice

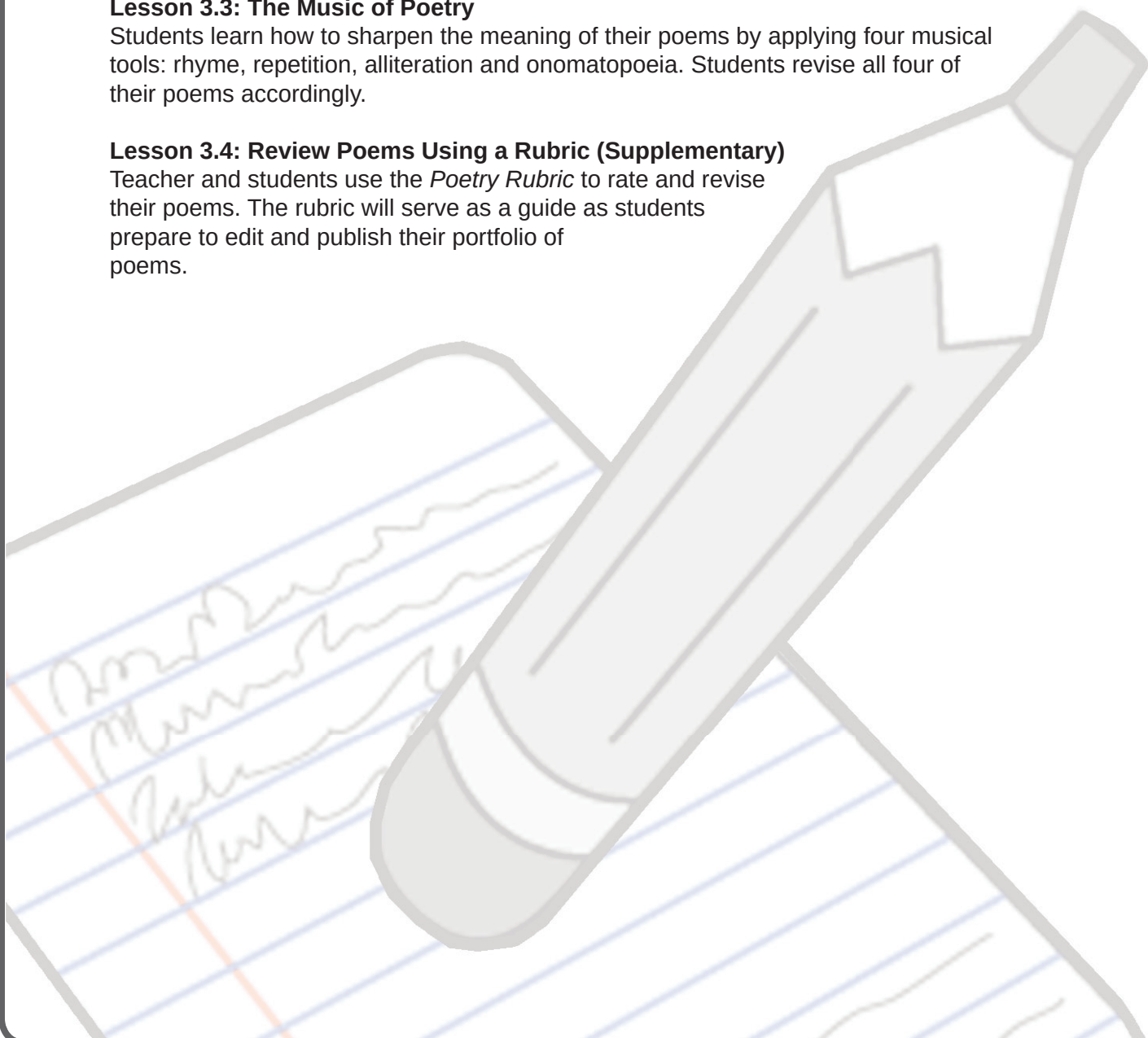
Students learn how to sharpen the meaning and feeling of their poems by applying three strategies related to word clarity and choice. Students revise all four of their poems accordingly.

Lesson 3.3: The Music of Poetry

Students learn how to sharpen the meaning of their poems by applying four musical tools: rhyme, repetition, alliteration and onomatopoeia. Students revise all four of their poems accordingly.

Lesson 3.4: Review Poems Using a Rubric (Supplementary)

Teacher and students use the *Poetry Rubric* to rate and revise their poems. The rubric will serve as a guide as students prepare to edit and publish their portfolio of poems.



Step 4: Edit & Publish

During this final step in the unit, students proofread and edit their poems for accuracy of grammar and spelling. They also experiment with the look of their poems, exploring elements of performance. At the end of this step, they celebrate their accomplishments by publishing their completed work in the class ezine and perform for peers and/or the school community.

Lesson 4.1: Edit for Grammar and Punctuation



Students learn how poets adjust the conventions of grammar and punctuation to make stylistic or philosophical statements. Students work with a peer to edit the grammar and punctuation of their poems.

Lesson 4.2: Gather a Portfolio of Poems

Students review their poems and prepare them for publication. With the guidance of the teacher, students publish their poems on their class ezine.

Lesson 4.3: Read and Perform Poetry

Students learn fundamental strategies for performing their poems and implement those strategies as they read their poems to their peers. They use the *Poetry Rubric* to learn how their performance will be judged at the culminating Teaching Matters Spoken Word Event. Advanced performance strategies are addressed in (Supplementary) Lesson 4.5: Rhythm and Motion.

Lesson 4.4: Record Your Poems (Supplementary)

Students learn strategies for performing a fluid and engaging reading of their poems. They make use of the written cues for pausing, pacing and emphasis (line- and stanza breaks, commas).

Lesson 4.5: Rhythm and Motion (Supplementary)

Students learn strategies for performing poetry for an audience, focusing on ways to use rhythm and movement in delivering a compelling reading.



Common Core Standards Alignment

Writing Matters units align especially well with the Common Core Standards (www.corestandards.org). Below is a chart that demonstrates the particular areas of alignment for each unit.

Unit	Standard
Editorials Feature Articles Mastering the Essentials Memoir Poetry Response to Literature Short Fiction	<u>Writing Standards</u> 4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. 5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. 6. Use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting. 10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences <u>Language Standards</u> 3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.
Journalism Editorials Feature Articles	<u>Writing Standards</u> 1. Write arguments to support claims with clear reasons and relevant evidence. 2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content. 7. Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate. 8. Gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and providing basic bibliographic information. <u>Reading Standards</u> 8. Trace and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not.
Narrative Mastering the Essentials Memoir Short Fiction	<u>Writing Standards</u> 3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
Response to Literature	<u>Writing Standards</u> 9. Draw evidence from literary or informational texts to support analysis, reflection, and research. Apply grade level Reading standards to literature (e.g., "Compare and contrast texts in different forms or genres [e.g., stories and poems; historical novels and fantasy stories] in terms of their approaches to similar themes and topics"). <u>Reading Standards</u> 1. Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. 2. Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.

Poetry References for Teachers

Atwell, Nancie. *In the Middle: New Understanding About Writing, Reading and Teaching*. Portsmouth, NH: Heinemann, 2005.

Bigelow, Bill, Brenda Harvey, Stan Karp and Larry Miller. *Rethinking Our Schools, Volume 2: Teaching Equity and Justice*. Willston, Vermont: Rethinking Schools, Ltd., 2001.

Calkins, Lucy. *The Art of Teaching Writing*. Portsmouth, NH: Heinemann, 1994.

Carlson, Lori, et al. *Cool Salsa*. Greenwich, CT: Fawcett (reprint edition), 1995.

Heard, Georgia. *Awakening the Heart*. Portsmouth, NH: Heinemann, 1999.

Heard, Georgia. *The Revision Toolbox*. Portsmouth, NH: Heinemann, 2002.

Nye, Naomi Shihab. *Salting the Ocean*. NY: HarperCollins, 2000.



Getting Started: Carrying Out Writing Poetry Day-to-Day

Using the Reading Companion for Writing Poetry

In order for students to write effectively in a genre, they need to be exposed to a variety of good examples of that type of writing. In terms of poetry, students' exposure is often limited to either simplistic poetry or inaccessible poems that require lengthy interpretation. Instead, what follows is a unit that moves from reading accessible poems to interpreting more challenging ones. Students also compare poems to one another as well as to prose. This skill is aligned with New York State ELA standards for middle school students.

Lessons and texts recommended are meant to be part of a classroom's reading workshop routine during the unit. Ideally, the recommended reading workshop lessons will begin before the *Writing Poetry* unit, giving students an opportunity to immerse themselves in this genre before starting to write their own poems. While implementing *Writing Poetry*, reading workshop lessons should place emphasis on read alouds during mini lessons, independent application of strategies and discussion with peers.

Writing Poetry offers a set of suggested readings and reading workshop objectives that complement the program's writing lessons. All poems recommended for reading are located in the *Poetry Packet* (Handout 1.1a). For each step of the unit, specific reading skills and strategies are targeted. Beginning with an introduction to the characteristics of poetry, the first reading lessons emphasize making personal connections to poems. The next step focuses on analyzing poems that take a variety of forms, particularly haikus and sonnets. In the third step, students learn about a poet's key craft strategies, such as line and stanza breaks, word choice and literary devices, as they analyze poetry. In the final step, students pull all of these strategies together to compare poetry to prose.

Grade Modification

Writing Matters offer strategies for multiple grade levels, recognizing that as students progress from grade to grade, their needs and interests change, as do academic expectations.

Three levels are addressed within each unit:

- *Beginner*: Grades 5 or 6, or middle school classes having no prior experience with writing workshop and *Writing Matters*. “Beginner” strategies meet NYS Grade 6 ELA Standards.
- *Intermediate*: Grades 6 or 7, or middle school classes that have had some prior experience with writing workshop and *Writing Matters*. “Intermediate” strategies meet NYS Grade 7 ELA standards.
- *Experienced*: Grades 7 and up, or middle school classes that have had prior experience with *Writing Matters* and/or writing workshop. “Experienced” strategies meet NYS Grade 8 ELA standards.

Suggestions for grade level modification are of four types, and can be found in the online and print versions of each unit:

- *Modify Mentor Texts*: Recommended texts anticipate student interests, reading ability and cognitive and emotional readiness at various grade levels.
- *Modify Instructional Strategies*: Modifications focus on what the teacher teaches (content) and how the teacher teaches (group work, individual work, etc.) in order to move students from scaffolded learning to greater independence as they advance through the grades.
- *Modify Technology Use*: Opportunities to learn from sharing, interacting and researching increase and deepen as students move from grade to grade.
- *Modify Assessment/Outcomes*: Expectations and rubrics are aligned with grade-level standards and are reflected in assignments given to students and rubrics used to evaluate the writing.

Teachers are encouraged to use *Writing Matters* grade modification suggestions as a starting point upon which to expand in order to effectively address the learning needs of their classes.

Technology Set Up

There are many different technological components to *Writing Poetry*. Prep & Tech is included at the top of every lesson. In that section, you will find suggestions for how to prepare the technology, classroom setup and student materials for that particular lesson. Here is a list of computer hardware that you will need throughout this unit:

LCD projector and laptop: For many lessons, it is important to use an LCD projector and computer to display the animated programs and the website for students. When setting up your LCD projector, it is best to use a white screen or white board to display the projection. White boards (white dry-erase boards used in many schools instead of chalkboards) and Smartboards (interactive white boards that act like large touch screen computers) are often ideal for projection.

Internet Connection: If the Internet connection in your classroom is inconsistent or non-existent, use the *Writing Poetry* CD to show the handouts, animations and *Think Alouds* located in the *Online Classroom*.

Speakers: If you are using a laptop, the speakers are not usually loud enough for all of the students in a classroom to hear clearly. It is helpful to connect a set of speakers to the computer before getting started.

Laptop Carts: When using a laptop cart, it is important to test each laptop to make sure it functions properly and the battery is charged. Always allow time for handing out and collecting the laptops. It is also helpful to assign a specific laptop to each student, pair or group. This way, students can be held accountable for the equipment and can continue their work over the course of several class periods.

Computer Guidelines: Before beginning the unit, you will want to establish computer guidelines. Some basic rules for students are:

1. Never have food or drinks near the computer.
2. Always wait for instructions from the teacher before using the computer.
3. Never touch the screen of a laptop computer.
4. Always wait for instructions to turn a computer on or off.

Registering Students for the Online Classroom: Students will need to create *Writing Matters* accounts before beginning the program. Each student must have an individual username and password for *Writing Matters*. This will allow him/her to contribute to online discussions and store drafts online. Students should create simple usernames, such as their first name and last initial. They should write their usernames and passwords in their writers' notebooks.

Student Permission Form: Parents will need to sign a release form created by your school that will allow students to post their poems to the *Writing Matters* online publication. This release form should reflect your schools' policy toward online publishing. A sample form can be found in the Handouts section of the *Online Classroom*.

Implementing the Workshop Model

Writing Poetry conforms to the conventions and steps of the writing workshop, including generating ideas, planning the piece, drafting, revising, editing and publishing. Within this context, lessons follow the workshop approach. Each lesson includes a 10–15 minute mini lesson followed by an extended time for students to work independently on their writing. During this time, conferences are conducted to address the specific needs of individual students. Every lesson ends with a brief summary and/or opportunity for students to share what they have accomplished.

Mini Lesson

Mini lessons build on one another to introduce particular strategies for generating ideas and crafting and revising work. Instruction generally incorporates guided analysis of published texts (called “mentor texts”), teacher modeling and/or modeling by animated characters, JT, DD, KC and Z, recognizing that it is important for students to have models of polished pieces. It is equally important for them to see the struggles and successes other students experience with the writing process. It is therefore critical that teachers draft their own pieces and demonstrate their own writing process throughout the unit.

Writer’s Work Time

Following the mini lesson, students apply what they have learned to their own writing. Most importantly, they are given extended periods of time to write, so they can try out new strategies, work through writing blocks, experiment with different approaches, reread and revise. In short, writers need this time to craft thoughtful and polished pieces. Teachers take advantage of this time to confer with individual students on their work.

Assess, Confer and Differentiate

Conferring is essential to successful writing workshops because it allows teachers to assess individual progress and tailor recommendations for next steps. Several strategies/tools have been incorporated to aid teachers in monitoring individual and class progress throughout this unit.

Assess

- Baseline Assessment, administered in the first unit (*Writing the Essentials*), provides preliminary data on both class trends and individual students’ needs. These data should be referenced throughout the program as a way to track needs and progress.
- Checkpoints (an average of one per step of the unit) have been established to help teachers get a quick read on whether students are ready to tackle new strategies or if additional time or reteaching is needed.
- A *Teacher’s Checklist* (online and in the binder) accompanies the checkpoints. The checklist is a simple instrument to be used day-to-day to record checkpoint data and other key information/trends noted within the class. Having this summary makes it easier to decide on the appropriate action or adjustments to instruction, such as proceeding to the next mini lesson, forming a guided group for those requiring additional scaffolding or reteaching the entire class before introducing new material.
- *Poetry Rubric*, used by students and teacher to assess the outcomes/student work produced through participation in the unit. Unit rubrics are aligned with one another so that progress can be measured over time as students acquire writing skills common to all genre studies incorporated in *Writing Matters*.

Confer and Differentiate

- Conferring is central to implementing a writing workshop that meets the needs of your students. A writing **conference** is a time for a teacher to speak with an individual student about his/her writing in order to help him/her move forward as a writer. Conferences contain a specific predictable structure, with a clear role for teacher and student. As an outcome of the conference, students should be very clear on one new action to take to improve as writers. See Anderson (2000) for additional information.
- A *Conferring Log* (online and in binder) is provided for maintaining assessment data related to individual student conferences. The log helps teachers focus on students' particular needs ("what I found"), and keep a record of corresponding instructional strategies ("what I taught") and short term goals for the student ("next steps").
- **Conferring Strategies**
Each lesson contains a Conferring and Differentiation section, which indicates the potential difficulties students may have at each stage of the writing process, as well as possible approaches to helping students in these areas. Note that while specific strategies are provided for each lesson, they are designed to be used at any time, depending on the student's needs.

Below is an outline that includes some suggested approaches for conferring. In the body of each lesson in the Conferring Chart, there are more specific examples of strategies.

Brainstorm list: Teacher assists student in developing a list of possibilities, such as potential plots or word choice.

Create a chart: Teacher has student create a chart to organize his/her thinking. Charts may be in the form of a web, timeline, calendar, columns or other graphic organizer.

Demonstrate process: Teacher demonstrates how the application of the writing strategy has improved his/her own writing.

Prompt with questions: Teacher asks a series of questions to expand or redirect student's thinking.

Provide another model: Teacher shows student other written work that demonstrates the task effectively.

Provide extension: Teacher guides students in expanding the work, either by deepening the existing piece or by adding companion pieces of work.

Reconnect with earlier work: Teacher reminds student of the work they have already completed, such as planning materials or early writing, to help the student maintain continuity.

Refer to mentor text: Teacher highlights a portion from a familiar text that exemplifies the use of a particular strategy.

Revisit handout: Teacher re-teaches using handouts to reinforce lesson strategy and content. This may be accomplished by focusing on structures provided in the handouts or directing students to rules or examples available.

Use another modality: Teacher taps into visual, kinesthetic or other learning modes that meet the student's particular needs.

Use Differentiated Instruction (DI) Handout: Teacher provides student with supplementary handout to scaffold thinking and writing.

Share

Each lesson concludes with an opportunity for teachers and students to review the main teaching point and to celebrate what was accomplished. Charts created during mini lessons are often reviewed during this part of the lesson. While each lesson provides an example of how to share, there are many more ways to go about this important part of the workshop, depending on the task at hand, time available and needs of the class.

A more extensive list of ways to share includes the following activities:

- Students engage in a “turn and talk” followed by a teacher report. Writers share ideas or drafts with partners for under five minutes while the teacher circulates to assess what progress has been made. The teacher then reconvenes the class and reviews and/or lists what s/he overheard.
- The teacher reports on what s/he observed in class. As the teacher circulates or confers during Writer’s Work Time, s/he finds one student who used the strategy introduced in the mini lesson to serve as an example. The teacher reports to the class what the student did, and then asks students to return to their work to see if they have done the same. The teacher concludes the lesson by telling the group how to execute that strategy in the future.
- The teacher reports on his/her own progress. The teacher recalls the teaching point and strategy emphasized in the lesson and returns to his/her own writing to show what s/he accomplished or could have improved upon.
- The teacher recalls the teaching point. Then s/he reads a few sentences aloud from a mentor text that clearly demonstrates the point as applied.
- The teacher recalls the teaching point and strategy emphasized in the lesson and asks students to return to their work to find evidence of the strategy. Students are asked to find one sentence that makes them particularly proud. The teacher asks them to raise their hands (or equivalent) to show that they have one: there should be lots of hands. Then the teacher picks several students to read their sentences. The teacher concludes by offering praise, recalling the strategy one more time.
- If students have been turning and talking to the same partner over time, it makes a significant difference when they share their drafts with someone who has not been hearing their ideas evolve. This is particularly helpful once drafting begins and students begin to review one another’s work for clarity of meaning.

Collaboration with peers is integral to sharing. Students regularly talk through topics, compare struggles and successes and review peer work in order to help create a classroom community of writers to which all can contribute and within which all can grow in expertise. The *Online Classroom* offers several opportunities to share work with peers, allowing students to give and get feedback from many more classmates than would be practical face to face.

Publish Work

At the end of the unit, students publish their work in their class ezines, which reaches an online audience of peers and, if made public, parents and community members as well. Teachers can customize the *Writing Matters* class ezine as well as elect to keep writing submissions public (available to the world) or private (available only to the class). Teachers and their students can select pieces from class ezines to submit to the city-wide publication managed by teens for teens. With the teacher's approval, students may also comment on and rate their peers' stories.

Celebrate at Citywide Event

As the culmination of the unit, all participating schools are encouraged to take part in Teaching Matters' annual spoken word event, where student poets will get the chance to share their creativity with peers from other schools. For details on the event and participation requirements, please consult with your Educational Consultant.



Heads Up!

Step 1: Be a Poet



This beginning stage focuses on developing students' interest and ideas for writing a Self-portrait Poem using poetic devices. At the end of this step, students complete the first poem of four that will reside in their "Poetry Portfolios."

Lesson		Prep and Tech
Before the step	  	Create, copy, distribute and collect <i>Student Permission Form</i> Enroll students in <i>Online Classroom</i> Plan a system for rapid distribution of technology Select one of the <i>Self-portrait Poems</i> for the Teacher Model and prepare a written reflection
1.1	 	1.1a: <i>Poetry Packet – Beginner</i> 1.1a: <i>Poetry Packet – Intermediate</i> 1.1a: <i>Poetry Packet – Experienced</i> 1.1b: <i>Poetry Checklist</i> 1.1c: <i>Self-portrait Reflection: Differentiated Instruction (DI) Speakers</i>
1.2 B, I	  	Prepare a partial draft of your Self-portrait Poem using similes and metaphors 1.2a: <i>Self-portrait Brainstorm – Beginner</i> Student computers with Internet access
1.3 E	  	Complete the draft of your Self-portrait Poem 1.3a: <i>Where I'm From Brainstorm: DI</i> Student computers with Internet access
1.4	   	Ideas for extending similes and metaphors in your Self-portrait Poem 1.4a: <i>Poetry Rubric – Beginner</i> 1.4a: <i>Poetry Rubric – Intermediate</i> 1.4a: <i>Poetry Rubric – Experienced</i> Checkpoint: Review poems before moving on to Step 2 Student computers with Internet access



Reading Companion

Step 1: Be a Poet

Reading workshop takes a predictable form, starting with a mini lesson that introduces a new strategy, often through a read aloud of a poem. Students try out the strategy in a turn-and-talk with a classmate prior to applying the strategy to one of the suggested poems. Each workshop concludes with time to share in a whole-class setting.

Step 1 of *Writing Poetry* engages students in reading and reflecting on a range of self-portrait poems that resonate with their personal identities. Through this highly accessible approach, students explore the form, language and effect of this genre.

In reading workshop, the goal is to extend the poetry exploration introduced in the writing lessons. Mini lessons feature a read-aloud poem followed by an independent Writer's Work Time, which provides students additional opportunity to independently select and read accessible poems. Students reflect on how poets describe themselves and what literary devices they use to communicate.

Skill: Exploring poetry as an accessible and relevant genre and becoming familiar with its characteristics.

Featured Read-aloud Poems [located in *Poetry Packet - Beginner, Intermediate or Experienced* (Handout 1.1a)]

"I, Too, Sing America" by Langston Hughes

"anyone lived in a pretty how town" by e.e cummings

Recommended Independent Reading

[see Self-portrait Poems located in *Poetry Packet – Beginner, Intermediate or Experienced* (Handout 1.1a)]

Students will be able to:

- identify the difference between poetry and prose
- make personal connections to the poem
- envision images the poet creates
- infer emotions the poet conjures in the reader.

To attain these objectives, ask students to:

- listen as you read a poem out loud twice and answer some of the following questions:
 - o What does the poem make you feel?
 - o Does the poem remind you of anything in your own life?
 - o What pictures do you see in your mind?
- apply these same strategies to their independent reading of poetry.
- ask students to draw on paper a sketch of what they see as they read. Have students share their illustrations and interpretations with others who have chosen the same poem.



The Lessons

Lesson 1.1: Write a Self-portrait Reflection

Lesson at a Glance

Students read a selection of poems to find one that is a reflection of themselves. Students copy a portion of that poem in their writers' notebooks and reflect on why the poem they choose represents them.

Objective

Students will choose a self-portrait poem that is a reflection of themselves. Students will reflect on the aspects of the poem that most closely represent their own lives.

Focusing Question

Why and how do some poems reflect a reader's thoughts and feelings more than others?

Prep & Tech



Self-portrait Reflection for Teacher Model



1.1a: *Poetry Packet – Beginner, Intermediate or Experienced*

1.1b: *Poetry Checklist*

1.1c: *Self-portrait Reflection: DI*



Speakers

Limited Tech Options

If there is no access to the technology needed for this lesson, try the following options:

- Mini Lesson: Instead of showing the animated program, show students an example of a poem that resonates with you. Explain why you enjoy reading that poem and discuss where you find ideas for poetry in your own life. Instead of using a computer/LCD projector to model reflecting on a self-portrait poem, use chart paper.

Note:

(1) Students will need to be registered for *Writing Matters* before Lesson 1.2. Provide students with passwords so they can view *JT's Think Aloud: Self-portrait Poem with Metaphor and Simile* on their own computers or at home. See the unit overview and contact your educational consultant for assistance.

(2) Throughout the unit students will use the *Poetry Packet* (Handout 1.1a). Copies of the entire packet should be made prior to starting the unit and should be consistently available to students.

(3) Students need to complete a permission form before their work can be published online. An example of a school permission form can be found in the Online Classroom on the *Writing Matters* website. Feel free to modify the form to conform to your school policy.

Intermediate and Experienced

Modify Mentor Text:

Distribute the appropriate version of the 1.1a: *Poetry Packet - Intermediate or Experienced*.

Modify Technology Use:

To provide an additional example, show the video clip of a student who had a similar assignment. Instruct them to focus on how the student in the video explains the way the poem connects to his life. Clips can be found at *Favorite Poem Project* website (<http://www.favoritepoem.org/videos.html>). "Nick and the Candlestick" (Intermediate) and "We Real Cool" (Experienced).

Experienced:

Modify Instructional Strategy:

Instead of *JT's Think Aloud*, use the following link to a dynamic spoken word poet's performance: <http://tinyurl.com/knickspoetry>

Mini Lesson (15 min)

Show lesson visuals, *Write a Self-portrait Reflection*.

Today's Strategy: To identify self-portrait poems that can serve as models for the poems students will write.

Welcome students to the new unit, Writing Poetry. Explain that they are going to be part of a city-wide writing project that will permit them to share their writing, a portfolio of poems, with students across the city.

Introduce the unit and poetry as a genre of writing. Show the animated program *Be a Poet*. Explain that the purpose of today's lesson is to read several self-portrait Poems and identify which ones connect with their lives. Just as an artist paints a self-portrait, a visual expression of how the artist feels about him/herself, a poet's Self-portrait Poem is a written reflection of his or her thoughts and feelings about some aspect of their self. Students will have the chance to develop this first poem in the portfolio over the next three lessons.

Distribute Poetry Packet – Beginner (Handout 1.1a). Each of the Self-portrait Poems reflects a different personality, set of emotions and mood. Read the mentor texts from the packet aloud, without interruption, to provide a fluent and engaging reading. Tell students that their job is to choose one or two poems that reflect their personalities and then write about how those poems do so.

Teacher Model

- Choose one Self-portrait Poem from the *Poetry Packet - Beginner* (Handout 1.1a) that closely relates to an aspect of your life or personality.
- Write the title and author of the poem.
- Select a few lines to which you most strongly relate and write them down, including line-breaks and punctuation.
- Start a written reflection describing why you connect with those lines in the poem.

Narrative

I am going to choose "Braver" by Kimberly C. Listen to the first few lines.

*The instant I get home
I begin my homework, never
Putting it off
Until night.*

I relate to this poem because I always feel like I have to do the right thing. I feel like I can never let people down. I have to please my students, my parents and my boss. If it is a nice day out, I want to be outside. But a voice inside of me says that going for a walk or going to a movie is irresponsible. I imagine Kimberly C. feels the same way. She does her homework as soon as she gets home.

Preparing for Writer's Work Time

Active Engagement: Have students choose one poem to discuss with the person sitting next to them. Have them ask each other to identify one place they connect to in the poem and one place they do not connect to and why.

Give the following directions:

- Read the Self-portrait Poems and choose one that most reflects your own life and personality.
- Write the title and author of the poem in your writers' notebook.
- Select a few lines from the poem that are the most meaningful to you.
- Write a one paragraph reflection about why this poem is a self-portrait of your life. Include specific lines and your memories that relate to the poem.

Writer's Work Time (25 min)

Students read a selection of poems and look for one that is a self-portrait of themselves. They then copy portions of the chosen Self-portrait Poem in their writers' notebooks. Students write a one paragraph reflection describing what the poem says about them.

Conferring and Differentiation

During Writer's Work Time, determine if student work has:

- a written reflection
- a personal connection.

Using the chart below as a guide, conduct individual conferences and/or guided groups. On the *Conferring Log*, record what you find, what you teach and next steps for the student.

What you might find:	Suggested Approaches:
Limited connection to poems	Refer to mentor text: Use an example from a Self-portrait Poem and point out a part you relate to, even if it's not an exact fit to the whole.
Limited written reflection	Use DI handout: Refer to <i>Self-portrait Reflection</i> (Handout 1.1c) to guide student in completing the task. Prompt with questions: Ask a series of questions about details from the poem and questions about the student's personality to help him/her write more about a reaction to the poem.

Sharing and Lesson Summary (5 min)

Reconvene the class. Describe one or two examples you observed during Writer's Work Time. Explain how these students related the poet's thoughts and feelings to their own experiences. If time permits, ask students to read from their entries. Explain that these entries are good starting points for writing a Self-portrait Poem. Encourage students to continue to generate ideas for their Self-portrait Poems and to create additional entries in their writers' notebooks.

Distribute the *Poetry Checklist - Beginner* (Handout 1.1b), which inventories the key tasks that each student must complete throughout the unit. Explain to students that they should revisit the *Poetry Checklist* as they prepare to publish a portfolio of four poems: a Self-portrait Poem, a Poetry Hides Poem, a Memory Poem and a Surroundings Poem. Each student's poetry portfolio will appear in the class online ezine.

Lesson 1.2: Write a Self-portrait Poem – Beginner and Intermediate

Lesson at a Glance

Students are introduced to the concept of simile and metaphor in the context of Self-portrait Poems written by adult and student poets. Using a set of metaphors and similes they generate to describe themselves, students draft Self-portrait Poems.

Objectives

Students will generate similes and metaphors that represent aspects of themselves. Students will draft Self-portrait Poems containing similes and metaphors, using mentor texts as models.

Focusing Question

How can you use similes and metaphors to describe yourself to readers?

Prep & Tech



Partial draft of your Self-portrait Poem with similes and metaphors



1.2a: *Self-portrait Brainstorm – Beginner*



Student computers and speakers

Limited Tech Options

If there is no access to the technology needed for this lesson, try the following options:

- Mini Lesson: Instead of using a computer/LCD projector to model writing a Self-portrait Poem, use chart paper.
- Writer's Work Time: Instead of reading and listening to *JT's Think Aloud*, ask students to spend a few minutes at the start of Writer's Work Time turning and talking through aspects of their personality, appearance and surroundings that they would like to share in their Self-portrait Poems.

Experienced

Modify Instructional Strategy:

Replace Lesson 1.2 with Lesson 1.3, entitled "Write a Where I'm From Poem." *For details, see lesson that follows this one.*

Intermediate

Modify Instructional Strategy:

During the mini lesson, spend less time reviewing similes, concentrating instead on metaphors. Draw students' attention to how poets use a single extended metaphor to show the essence of his or her personality and interests by looking at a poem such as "Self-Portrait Poem" by Yaniv or "The Rose That Grew from Concrete" by Tupac Shakur in the *Poetry Packet – Intermediate* (Handout 1.1a).

During the Teacher Model, demonstrate how to generate several metaphors to describe yourself. Then model selecting a single metaphor that you will use throughout your self-portrait poem, before drafting a few lines.

Encourage students to make a list of things that are dissimilar and see if they can create a bridge between those two things.

No handout is needed for intermediate classes.

During Writer's Work Time, instruct students to develop one overall metaphor that represents them.

Intermediate and Experienced

Modify Technology Use:

Instead of *JT's Think Aloud*, see *Prof. P's Office* for a spoken word performance.

Mini Lesson (10 min)

Show lesson visuals, *Write a Self-portrait Poem*.

Today's Strategy: To describe oneself in poetry by using similes and metaphors effectively.

Introduce the purpose of the lesson, to draft a poem about who students are. This activity builds on the reflection generated in the previous lesson.

Define simile as an important literary device. Explain that a simile is a comparison between two unlike things that makes an original and vivid image using "like" or "as". Read aloud a simile-rich Self-portrait Poem such as "I Feel Like a Puppy" by Alberto Santillana in the *Poetry Packet – Beginner* (Handout 1.1a) and ask students to listen specifically for the similes that the poet uses.

Clarify what the similes reveal about the author of the poem by asking a series of questions:

- What are the similes that the poet uses to describe himself in the poem?
- What do these similes reveal about the poet?
- Why does the poet use similes? Why doesn't the poet make simple statements, such as "I never have good ideas?"

Explain that another important literary device is metaphor.

Explain that, like a simile, a metaphor compares two unlike things to make an original and vivid image but that a metaphor doesn't use the words "like" or "as" and makes a more direct comparison. Read aloud a metaphor-rich Self-portrait Poem such as "By Myself" by Eloise Greenfield in the *Poetry Packet – Beginner*. Ask students to listen specifically for the metaphors that the poet uses and to identify at least one metaphor that stands out to them. Tell students that both simile and metaphor are examples of 'figurative language' in poetry.

Have a student share a metaphor that stands out. Ask what the metaphors in the poem reveal about the poet, using the following questions:

- What do the metaphors reveal about the poet?
- What does the entire poem reveal about the poet?

...drafting the first few lines of a poem using this language. Refer to one of the familiar mentor texts as a model for your poem.

Teacher Model

- Using the *Self-portrait Brainstorm – Beginner* (Handout 1.2a), think aloud about one or two personal characteristics and matching similes and/or metaphors that describe you.
- For each entry, think aloud about what this figurative language reveals about you. Make students aware of non-examples and why they are non-examples, i.e., “I am a teacher,” is a literal description whereas “I am an alarm clock” is a metaphor since it indicates that you are a punctual person.
- Begin drafting the first few lines of a poem using this language. Refer to one of the familiar mentor texts as a model for your poem.

Narrative

Before I think of some similes and metaphors that I can use to describe myself in a poem, I am going to come up with a quick self-description that I want to convey in a poem. I am not very loud. I am friendly but can be shy. People feel comfortable with me and are not afraid to share their feelings with me.

Here are some similes I would use to describe my personality:

- *Type of weather: I am like a sun shower*
- *Type of animal: I am like a cat*

Here are some metaphors I would use to describe myself:

- *Time of day: I am 11 AM in the morning (because I am not the first one to arrive or speak up)*
- *Musical Instrument: I am not a cello or the drums (because I don't like to stand out too much)*

Now in my poem I am going to use some of these metaphors and similes to illustrate my personality. I will also model my poem after the mentor text “By Myself” by Eloise Greenfield.

*When I'm with others
I'm not a cello
Because I'm not big and noticeable
I'm not the drums
Because I'm not loud*

*I'm like a cat
I can sneak up on you
But always with a smile*

Preparing for Writer's Work Time

Active engagement: Show the Step 1 Think Aloud: *Self-portrait Poem with Metaphor and Simile*. Ask students to identify the metaphors and similes that JT used in his writing.

Distribute *Self-portrait Brainstorm – Beginner* (Handout 1.2a). Give the following directions:

- Using *Self-portrait Brainstorm – Beginner* (Handout 1.2a), write a brief description of your personality.
- Create metaphors and similes that describe your personality.
- In your writer's notebook, draft a Self-portrait Poem using your brainstormed metaphors and similes.

Writer's Work Time (25 min)

Students use *Self-portrait Brainstorm – Beginner* (Handout 1.2a) to create an “inventory” of personal characteristics and matching similes and metaphors for their Self-portrait Poems. Once students have constructed their brainstorming lists, they identify those similes and metaphors that best represent them and begin to write their Self-portrait Poems.

Conferring and Differentiation

During Writer's Work Time, determine if student work has:

- similes and metaphors that reflect their personalities, interests and/or appearance.

Using the chart below as a guide, conduct individual conferences and/or guided groups. On the *Conferring Log*, record what you find, what you teach and next steps for the student.

What you might find:	Suggested Approaches:
Trouble generating ideas	Revisit handout: Show student <i>Self-portrait Brainstorm – Beginner</i> (Handout 1.2a) and model how to use the handout as a guide by completing one example for your own Self-portrait Poem. Prompt with questions: Ask a series of questions about categories that do not appear on the handout to help the student brainstorm additional ideas.
Trouble moving from concrete to abstract examples	Create a chart: Have student create a T-chart for one of the categories, such as “objects”. Have them generate a list of concrete objects on the left and what those objects represent about them or mean to them on the right.
Ready for more	Provide extension: Introduce student to another form of a self-portrait poem in which each line starts with “Just because.” The content can focus on stereotypes. For example, “Just because I’m tall doesn’t mean I play basketball.” Provide extension: Have students visit the <i>Poetry Center</i> in the <i>Online Classroom</i> and explore the activities <i>Cracking Open Words</i> and <i>Magnetic Poetry</i>.

Sharing and Lesson Summary (10 min)

Reconvene the class. Highlight a few examples of metaphors or similes that students used effectively in their poems. Emphasize that the use of unusual images is more effective than typical or predictable ones. (For example: “Am I ridiculous like a noisy chipmunk with clothes on?” is more effective than “I am a man on a mission.”) Tell students that they will all have the opportunity to read aloud the final drafts of their poems at the end of the unit.

Review the *Poetry Checklist* (Handout 1.1b), pointing out the objectives relevant to Self-portrait Poems. As students complete their first drafts, they should check off objectives they have met.

Lesson 1.3: Write a Self-portrait Poem – Experienced

Lesson at a Glance

Students brainstorm aspects of “home” and family life to serve as the basis for unique and personal “Where I’m From” Self-portrait Poems.

Objective

Students will write more sophisticated “I am” poems by accessing unusual aspects of their lives.

Focusing Question

How can unique questions about home spark ideas for poetry?

Prep & Tech



Your columns and 3–4 lines of your poem



1.3a: *Where I’m From* Brainstorm: DI



Student computers

Limited Tech Options

If there is no access to the technology needed for this lesson, try the following options:

- Mini Lesson: Instead of using a computer/LCD projector to model writing a haiku, use chart paper.

Mini Lesson (10 min)

Show lesson visuals, *Write a Self-portrait Poem – Experienced*.

Today's Strategy: To describe oneself in a Self-portrait Poem using detailed and figurative language inspired by ideas based on "home."

Introduce students to Self-portrait Poems by presenting and analyzing a mentor text. Refer students to the *Where I'm From* material in the *Poetry Packet – Experienced* (Handout 1.1a). Read aloud the mentor text, "Where I'm From," by George Ella Lyon. Ask students to follow along in the text and write ideas in the margins about specific places where the poet finds inspiration for poems. Tell students to look for figurative language, particularly similes and metaphors, in the text. If appropriate, review the definition of "simile" and "metaphor" before the read aloud.

Point out that poets use different methods to find inspiration for self-portraits. The author of "Where I'm From" considered familiar places, things and people to generate ideas and express who she is.

Explain that students will soon get the chance to do a similar exploration to write poems about who they are. They might choose to think about objects in their house, places in their neighborhood, sayings and foods associated with family gatherings to generate rich material.

Teacher Model

- Mention ideas for your "Where I'm From" poem based on some of the language/descriptions contained in the mentor text.
- Brainstorm some different ideas that might be more appropriate for a Self-portrait Poem that represents you.
- Make these ideas vivid, detailed and personal. Comment on how the details enable the reader to create a mental picture of what the writer is trying to communicate.
- Begin drafting the "Where I'm From" Self-portrait Poem using your brainstormed list. Expand a few of the items.

Narrative

In the poem we just read, the poet digs deep to find examples that are the essence of her identity. We're going to do the same by breaking down the sources of inspiration in our own lives into a few categories related to "home." First I will come up with examples of what to put in each category, and then I will incorporate those examples into my Self-portrait Poem. Watch how I start by creating a chart with four columns: Objects at Home, Places in My Neighborhood, Sayings, and Foods for Family Gatherings.

Here are some examples for each of the categories:

Objects at Home	Places in My Neighborhood	Sayings	Foods for Family Gatherings
Lace-covered jewelry box from my aunt	Caputo's Bakery that smells like bread every time I walk by	"What's the worst that can happen?"	Yellow rice and beans Mac and cheese Tuna fish sandwiches

I will continue to expand my list and include some of the items in my poem. Once I have at least three examples in each column, I'm ready to write the actual poem. First I want to start each line with "I'm from." Then I want to pull an example from two different columns and put them on the same line.

I'm from tuna fish sandwiches and 'What's the worst that can happen?'

I'm from Caputo's Bakery that smells like bread every time I walk by and a lace-covered jewelry box from my great aunt.

Preparing for Writer's Work Time

Active Engagement: Have students think of one idea for one category they will use to describe themselves and then briefly turn and talk with a partner. Listen to students share their initial ideas to check if they are relying on clichés rather than a unique and personal perspective.

Give the following directions:

- Title a page in your writer's notebook with the words, Where I'm From.
- Jot down at least two ideas for each category, including similes, metaphors or additional details for each example so that only you could possibly have that experience or outlook.
- Review your brainstorm charts and star one or two items that you can expand and deepen in your poem.

Writer's Work Time: Part I (10 min)

*There will be a midworkshop interruption after students complete their brainstorm charts.

Students create a list of two or three examples for each category. They use that brainstorm chart as the basis for their "Where I'm From" poems. Students conclude their poems by writing a closing line or phrase that makes a connection or summarizes the items on the list.

Midworkshop Interruption (5 min)

Tell students that when read line by line, what they have is a list poem. Tell them they are now going to juxtapose, or pull together, categories in the same line and start each line with "I'm from." Give them an example from your poem above: "I'm from Caputo's Bakery that smells like bread every time I walk by and a lace-covered jewelry box from my great aunt."

Writer's Work Time: Part II (15 min)

Students take examples from their categories and write them into poetic lines that start with "I am from..."

Conferring and Differentiation

During Writer's Work Time, determine if student work has:

- detailed examples with extended descriptions for each category
- juxtaposition of examples across categories.

Using the chart below as a guide, conduct individual conferences and/or guided groups. On the *Conferring Log*, record what you find, what you teach and next steps for the student.

What you might find:	Suggested Approaches:
Trouble organizing ideas	Use DI handout: Give students the <i>Where I'm From Brainstorm – DI</i> (Handout 1.3a) to help them stay organized.
Language is superficial or clichéd	Refer to mentor text: Show students example of a poet using unusual but apt comparisons, such as those found in <i>JT's or DD's Notebook</i> .
Ready for more	Provide extension: Instruct students who finish to expand their poems. Students can read other list poems located in <i>Professor P's Office</i> . Students can try some of the activities in <i>Prof. P's Office</i> , such as <i>Cracking Open Words</i> and <i>Poetry Challenge</i> .

Sharing and Lesson Summary (5 min)

Reconvene the class. Describe two or three examples you observed during independent writing time. Point out how these students explored a small detail in their everyday life in an interesting way. If time permits, ask a student to read his or her poem. Remind students that they will return to these poems in Step 3: Craft and Revise.

Review the *Poetry Checklist* (Handout 1.1b), pointing out the objectives relevant to Self-portrait Poems. As students complete their first drafts, they should check off objectives they have met.

Record on the *Teacher's Checklist* what students have completed to this point. If the majority of students have a complete set of draft poems, move on to Step 2. If not, it is important to give students more time or reteach, using the differentiated instruction and conferring strategies listed above. Depending on the number of students who continue struggling, you may opt to proceed and to form a small guided group to offer additional help during the next lesson.

Lesson 1.4: Craft Your Self-portrait Poem

Lesson at a Glance

Students craft their Self-portrait Poems by taking advantage of mentor texts and expanding upon the metaphors and similes they developed in the last lesson. After getting feedback from peers, students improve their poems.

Objectives

Students will refine and expand their Self-portrait Poems using mentor texts and online peer feedback for guidance.

Focusing Question

How do you make your Self-portrait Poem more meaningful?

Prep & Tech



Ideas for extending your similes and metaphors in your Self-portrait poem



1.4a: *Poetry Rubric – Beginner*

1.4a: *Poetry Rubric – Intermediate*

1.4a: *Poetry Rubric – Experienced*



Student computers

Limited Tech Options

If there is no access to the technology needed for this lesson, try the following options:

- Mini Lesson: Instead of posting your poem in the *Online Classroom*, write a line of your poem on chart paper in an area in the classroom where students can comment on it.
- Writer's Work Time: Instead of asking students to share their Self-portrait poems in the *Online Classroom*, distribute chart paper to students and ask them to post an excerpt of their poem. Students can walk around the room commenting on each other's poems and use of metaphor and simile on chart paper.

Mini Lesson (10 min)

Show lesson visuals, *Craft Your Self-portrait Poem*.

Today's Strategy: To refine the way you describe yourself by using similes and metaphors in a meaningful way.

Show lesson visuals, *Craft Your Poem*.

Students continue crafting their Self-portrait Poems until completion. Have students refine the similes and metaphors they include in their poems so that they contribute to a description that is creative while communicating accurately to readers. With the help of the mentor texts in the *Poetry Packet – Beginner* (Handout 1.1a), students can also alter the form of their poems to go beyond their original list of metaphors and similes. Encourage students to emphasize figurative language that truly suits their personalities and to add details and examples that make the poem come to life.

Tell students they will have an opportunity to share their draft poems with their peers. They will get feedback from their classmates, which they can use to further refine their writing later in the unit.

Teacher Model

- Show students a draft of your Self-portrait Poem.
- Think aloud about your poem, demonstrating how to expand your list of similes and/or metaphors.
- Revisit a mentor text that uses simile and metaphor in a similar way to your poem. Use it to guide the changes you make to your poem.
- Open a word processing document, save the file and type the first few lines of the poem, incorporating your revisions.

Narrative

"I Feel Like a Puppy" is a mentor text that uses similes and metaphors. Alberto Santillana compares himself to a puppy that struggles to keep up. He uses this simile,

*I feel like a puppy
that can't catch up with his mother.*

The poet is saying that he feels like he is always running but is never getting anywhere. I don't feel the same way as the poet, but I feel like no one ever notices me. So I feel like a cat, because cats are quiet and don't get a lot of attention.

Intermediate and Experienced

Modify Mentor Texts:

Use appropriate *Poetry Packet* (Handout 1.1a).

Intermediate and Experienced

Modify Technology Use:

At the end of the Teacher Model, go to Step 1 of the *Online Classroom* and post your draft poem in the activity titled *Share Self-Portrait Poems* for students to view.

Have students post their poems in the *Share Self-Portrait Poems* activity during Writer's Work Time.

During the Share and Lesson Summary, have students provide feedback to one another in the form of online comments.

How can I expand on the simile I used — “I am like a cat?” I should explain **why** I feel like a cat that sneaks up on people. I can add a line that explains that cats are quiet but also sort of interesting.

*I'm like a cat
Quiet but surprising
 I can sneak up on you
 But always with a smile*

Preparing for Writer's Work Time

Active Engagement: Have students work in pairs and briefly share one simile and metaphor that they plan to include in their poems.

Give the following directions:

- Select a Self-portrait Poem from the *Poetry Packet – Beginner* (Handout 1.1a) to use as a guide when crafting your Self-portrait Poem.
- Using that poem for guidance, refine your Self-portrait Poem. Expand the metaphors and similes that describe who you are and eliminate the ones that are not creative or accurate.

Writer's Work Time (20 min)

Students complete their Self-portrait Poems, focusing on the use of metaphor and simile as modeled in one of the mentor texts.

Conferring and Differentiation

During Writer's Work Time, determine if student work has:

- a complete draft of a Self-portrait Poem that incorporates accurate and creative figurative language.

Using the chart below as a guide, conduct individual conferences and/or guided groups. On the Confering Log, record what you find, what you teach and next steps for the student.

What you might find:	Suggested Approaches:
Similes and metaphors are clichéd	Provide DI handout: Show students handout and guide them through an example. Refer to mentor text: Show students a poem from the Poetry Packet under Similes and Metaphors and together analyze what makes these examples precise and unique.
Limited success with global metaphor	Refer to mentor text: Show students how at least one poet creates extended metaphors that fit his or her personality.
Ready for more	Provide extension: Have students who finished early select a few lines from their poems that are most meaningful to them and write a one-paragraph reflection about how and why their poems represent them.

Intermediate and Experienced**Modify Assessment/Outcome:**

Have students use appropriate *Poetry Rubric* (Handout 1.4a) to assess work.

Sharing and Lesson Summary (15 min)

Reconvene the class. Read your Self-portrait Poem aloud and invite students to pick out the most effective metaphors and similes. Ask one or two students to share and explain their choices. Coach students on how to give constructive and specific feedback on a poem.

Ask students to share their writing with a partner. Students should provide feedback to their partner by:

- identifying which similes or metaphors stood out and why.
- telling the author what they think his/her self-portrait reveals.

Introduce the *Poetry Rubric – Beginner* (Handout 1.4a) so that students know that the poems in their portfolios must meet clear and specific expectations. Summarize the qualities of various kinds of poems. Indicate that students will get the opportunity to look more closely at the rubric during future lessons.

Checkpoint

Review students' Self-portrait Poems by collecting them or logging into the *Online Classroom*. Review the work to assess whether the students' representations include evidence of the following:

- imaginative or engaging ideas
- meaningful and precise similes and metaphors.

Record on the *Teacher's Checklist* what students have completed to this point. If the majority of students drafted complete poems, move on to Step 2. If not, it is important to give students more time or reteach, using the differentiated instruction and conferring strategies listed above. Depending on the number of students who continue struggling, you may opt to proceed and to form a small guided group to offer additional help during the next lesson.

Heads Up!

Step 2: Draft Poems



By now, students have produced a poem that relates closely to their interests and concerns. Building on this foundation, students use this week to create three additional poems that use a variety of forms and poetic conventions: a Poetry Hides poem, a Memory poem and a Surroundings poem.

Lesson		Prep and Tech
Before the step		Review students' Self-portrait poems
2.1	 	Prepare a list of places where "poetry hides" and the beginning of a Poetry Hides list poem 2.1a: <i>Four Doors of Poetry</i> : DI Speakers
2.2	 	Prepare a list of childhood memories and the first few rooms of your Memory Poem 2.2a: <i>Memory Poem – Beginner</i> 2.2a: <i>Memory Poem – Intermediate and Experienced</i> Student computers with Internet access
2.3	 	Prepare a list of possible topics for and a final draft of your Surroundings Poem 2.3a: <i>Surroundings Poem – Beginner</i> 2.3a: <i>Surroundings Poem – Intermediate</i> 2.3a: <i>Surroundings Poem – Experienced</i> 2.3b: <i>Synonym Web</i> : DI Student computers with Internet access Checkpoint: Review students' three poems
2.4	 	Assemble first drafts of your poems on paper Student computers with Internet access



Reading Companion

Step 2: Draft Poems

Reading workshop takes a predictable form, starting with a mini lesson that introduces a new strategy, often through reading a poem aloud. Students try out the strategy in a turn-and-talk with a classmate prior to applying the strategy to one of the suggested poems. Each workshop concludes with time to share in a whole-class setting.

Step 2 of *Writing Poetry* addresses the use of form in three different poems: List Poems, Memory Poems and Haikus* (Beginners) or Sonnets** (Intermediate and Experienced). Students are expected to experiment with these forms as they communicate about the everyday world. Mini lessons feature a read-aloud followed by an Writer's Work Time, which provides the opportunity to independently select and read structured poems.

Skill: Understanding how structure influences a poem's meaning.

Featured Read-aloud Poems [located in appropriate *Poetry Packet* (Handout 1.1a)]

Beginner: "Dandelions" by Libby

Intermediate and Experienced: "Sonnet" by Margaret Bruner

Recommended Independent Reading

[See haikus and sonnets in *Poetry Packet – Beginner, Intermediate or Experienced* (Handout 1.1a)]

Students will be able to:

- identify the characteristics of a haiku or sonnet
- identify how choice of structure influences meaning
- infer how use of rhyming words affects the way a poem is read and understood.

To attain these objectives, ask students to read a sonnet and consider the following questions:

- Is the author using a specific structure? If so, what is it?
- Why do you think the author chose to use that structure?
- How would the meaning of the poem change if the poet had chosen a different structure?
- Are there any rhyming words? If so, how do they affect the way you read the poem?

* Haikus have three lines with the following syllable scheme:

_____ (5 syllables)
 _____ (7 syllables)
 _____ (5 syllables)

** Sonnets take a number of forms. In this unit, students focus on Elizabethan sonnets with the following rhyming scheme: ABAB CDCD EFEF GG, with the GG lines forming a rhyming couplet. In addition to the rhyming scheme, Elizabethan sonnets are written in iambic pentameter, which means each line has ten syllables, each of which alternates in stress (da DUM, da DUM, da DUM, da Dum, da DUM).

Lesson 2.1: Write a Poetry Hides Poem

Georgia Heard adapted this lesson from one that originally appeared in her book, *Awakening the Heart*.

Lesson at a Glance

After reading and analyzing a mentor text that speaks about the various places where one can find inspiration for writing poetry, students write a poem that specifies where they find poetry in their lives.

Objectives

Students will generate ideas concerning the unlikely places where poetry is found and use those ideas to create poems. Students will use descriptive language and sensory details in particular to describe where poetry hides for them.

Focusing Question

Where, in everyday life, can you find ideas for a poem?

Prep & Tech



List of places where poetry hides
Beginning of Poetry Hides poem



2.1a: *Four Doors of Poetry*: DI



Speakers

Limited Tech Options

If there is no access to the technology needed for this lesson, try the following options:

- Mini Lesson: Instead of showing the animated program, show students examples of the three types of poems they will be writing in this step: a list poem about poetry, a poem about a childhood memory and a haiku.
- Instead of using a computer/LCD projector to model writing a list poem, use chart paper.

Note: Throughout this step, students will need the *Poetry Packet – Beginner* (Handout 1.1a) distributed in Step 1. In Lesson 2.1, they will use the materials in the Poetry Hides section.

Mini Lesson (10 min)

Show lesson visuals, *Write a Poetry Hides Poem*.

Today's Strategy: To write a poem about some part of students' daily lives by looking at details in the everyday world in new ways.

Intermediate and Experienced

Modify Mentor Text:

Use the following texts, which are located in the Poetry Hides section of the appropriate *Poetry Packet* (Handout 1.1a).

Intermediate: "Valentine for Ernest Mann" by Naomi Shihab-Nye

Experienced: "Praise Song for a Day," by Elizabeth Alexander. Since this poem is long, you may choose to focus on a few stanzas that are most likely to resonate with students.

Introduce the step and the lesson. Show the animated program Draft Your Poems. Explain to students that they are beginning the second step in the *Writing Poetry* unit when they will draft three poems the way DD and JT, the characters in the animation, did. Today's lesson will focus on the first poem, which describes where they find poetry in their lives.

Introduce the concept of "poetry hides" by reading aloud a mentor text. Refer students to the Poetry Hides material in the *Poetry Packet – Beginner* (Handout 1.1a). Read aloud the mentor text, "In the Elements" by Jessica L. Ask students to follow along in the text and write ideas in the margins about specific places where the speaker of the poem finds ideas for poems. After reading the text, review with students the places where the poet found ideas for poems.

Teacher Model

- Brainstorm a list of places where poetry hides for you.
- Model thinking of interesting and unusual places where people do not normally think of poetry residing.
- Star one item on your list that you will expand and deepen in your poem.
- Make this item more vivid, detailed and personal. Comment on how the details enable the reader to create a mental picture of what the writer is trying to communicate.
- Create a poem from your list by expanding on a few of the items and writing an ending line that summarizes what the items on the list have in common or what they mean to you.

Narrative

In the poem, the poet mentions some interesting and unusual places where poetry hides, including watermelon, snow and tar.

- *dirty dishes*
- *the dialogue of a good movie*
- *crisp, clean air*
- *the sound of laughter*
- *a frozen puddle*
- *a broken window*

DD, the character in the opening animation, started with "Poetry hides in pajamas" and ended up with "Poetry hides in the side pocket of my softest blue pajamas." I am going to expand on the first item in the list. Instead of "Poetry hides in dirty dishes," I am going to try to be more descriptive.

*Poetry hides in the last crumbs of birthday cake on my best dishes
Poetry hides in the dialogue of a thrilling movie*

I will continue to expand my list and include some of the items in my poem. Then I will end with a line that ties it all together: "Poetry hides in my deepest self."

Preparing for Writer's Work Time

Active Engagement: Students quickly think of one idea of where poetry hides for them, and turn and talk with a partner to share it. Listen to students share their initial thoughts to check that they are generating personal and interesting ideas.

Give the following directions:

- Title a page in your writer's notebook with the words "Poetry Hides." Create a list of eight to ten places where poetry hides for you.
- Review your list and star one or two items that you can expand and deepen in your poem.
- Turn some of your ideas into a list poem and create a line at the end that ties it all together.

Intermediate and Experienced

Modify Instructional Strategy:

Have students use similes, metaphors, personification and any other literary devices they should be familiar with. Literary devices should only be used to add to the meaning and effect of their poems.

Writer's Work Time: Part I (10 min)

* There will be a midworkshop interruption after students complete their lists.

Students create a list of eight to ten places where they see poetry in their lives. They use that list as the basis for their "poetry hides" poem. Students conclude their list poems by writing a closing line or phrase that makes a connection or summarizes the items on the list.

Midworkshop Interruption (5 min)

Tell students that they already have a list poem, when read line by line. Tell them they are now going to add a literary device called personification. Provide the following definition of personification: giving human qualities to an animal or object.

Read the line "Poetry hides in oil pools licking up my shoelaces" and explain that this is an example of personification because oil pools cannot actually "lick". Mention that even "Poetry hides" is an example of personification because poetry cannot actually "hide".

Writer's Work Time: Part II (15 min)

Give students time to add personification to their Poetry Hides poems.

Conferring and Differentiation

During Writer's Work Time, determine if student work has:

- imaginative and personal ideas about where to find topics for writing poetry
- details to elaborated descriptions in their draft poems.

Using the chart below as a guide, conduct individual conferences and/or guided groups.

On the *Conferring Log*, record what you find, what you teach and next steps for the student.

What you might find:	Suggested Approaches:
Concrete ideas for where to find poetry	Use DI handout: Show students <i>Four Doors of Poetry</i> (Handout 2.1a) as a prompt for types of places to look for poetry. Refer to mentor text: Identify where in the poem the author uses unusual and surprising ideas for where to find poetry. Discuss the meaning of some of these instances and the implications for the students' poems. Create a chart: Have students create a two-columned chart with the following titles: predictable and surprising. Have student fill in both columns with possible places to find poetry.
Language is superficial or clichéd	Refer to mentor text: Show student example of poet using unusual but apt comparisons, such as Self-portrait poem by Simon in the <i>Poetry Packet-Beginner</i> (Handout 1.1a.)
Limited understanding of literary devices taught to date – simile, metaphor, personification	Create a chart: Have students make a T-chart with one column as ordinary language for describing one part of an object and the other column describing that same part in terms you would never associate with that object but that still make sense, e.g., comparing telephone wire to dental floss.
Ready for more	Provide extension: Instruct students who finish to expand their poems or write an additional list poem. Students can read other list poems located in <i>Prof. P's Office</i>. Students can try some of the activities in <i>Prof. P's Office</i>, such as <i>Cracking Open Words</i> and <i>Poetry Challenge</i>.

Sharing and Lesson Summary (5 min)

Reconvene the class. Describe two examples you observed during independent writing time. Point out how these students describe a wide variety of places where poetry can be found. If time permits, ask a student to read his or her poem. Explain that these poems are good examples of list poems. Remind students that they will return to their Poetry Hides poem in Step 3: Craft and Revise.

Review the *Poetry Checklist* (Handout 1.1b), pointing out the objectives relevant to Poetry Hides Poems. As students complete their first drafts, they should check off objectives they have met.

Lesson 2.2: Write a Memory Poem

Georgia Heard adapted this lesson from one that originally appeared in her book, *Awakening the Heart*.

Lesson at a Glance

Students create poems about specific childhood memories using a “six-room” format. The rooms help students explore the memory from multiple perspectives, which in turn enable them to gain insight and tap into vivid imagery to be incorporated into their poems.

Objectives

Students will write a poem inspired by a childhood memory using a “multi-room” format. Students will explore multiple sensory images related to a single childhood memory. Students will describe this childhood memory using descriptive language and details effectively.

Focusing Question

How do you communicate a memory to readers in the form of a poem?

Prep & Tech



List of childhood memories
Entries for the first few rooms of your Memory Poem



2.2a: *Memory Poem – Beginner*
2.2a: *Memory Poem – Intermediate*
2.2a: *Memory Poem – I Experienced*

Limited Tech Options

If there is no access to the technology needed for this lesson, try the following options:

- Mini Lesson: Instead of using a computer/LCD projector to model writing a list poem, use chart paper.
- Writer’s Work Time: Instead of viewing *DD’s Think Aloud: Write a Memory Poem*, ask students to talk with a partner about their memory. Students can help each other sort out the contents of each “room” and transition to creating a poem.

Notes:

(1) It will be helpful to have students brainstorm a list of memories based on Memory Poems read during the reading workshop before this lesson.

(2) This lesson has a longer mini lesson than is typically recommended. Instead of watching the teacher model how to create a Memory Poem, students plan their poems using a step-by-step approach, completing the *Memory Poem* (Handout 2.2a). When students transition to Writer’s Work Time, they are ready to draft their poems.

Intermediate

Modify Instructional Strategy:

Use *Memory Poem – Intermediate* (Handout 2.2a) to give writers the opportunity to stretch their creativity. Have them write about additional senses and experiences. Add rooms that cover following:

- taste (foods in your memory)
 - objects (things from your memory)
 - people (people in your memory).
- You may use as many as 12 rooms.

Once students have begun drafting, guide them in integrating rooms into stanzas by pulling from multiple rooms for each stanza. For example, instead of a stanza on light and a separate stanza on sounds, a stanza would include elements from “light” and “sound” rooms.

Experienced

Modify Instructional Strategy:

Instead of guiding students through the entire experience, model one or two “rooms” and then have them continue to plan their poems independently using *Memory Poem – Experienced* (Handout 2.2a.) If your students are advanced, have them independently decide on additional “rooms” rather than guiding the whole class to work on the same rooms. *If advanced, have them independently decide on additional “rooms” rather than guiding the whole class to work on the exact same rooms.*

Mini Lesson (25 min)

Show lesson visuals, *Write a Memory Poem*.

Today’s Strategy: To effectively communicate a memory by using sensory details.

Explain the purpose of the lesson. Students will write a poem based on a childhood memory. To get started, they will explore several aspects of a single memory and then use sensory detail to write a poem that clearly communicates the experience to readers.

Get students started in thinking about memories they might write about.

Distribute copies of *Memory Poem – Beginner* (Handout 2.2a). Read through the writing instructions in each room/box. Prompt students with some ideas about what they might write about in Room #1, the childhood memory, in more detail. Do so by showing the following questions:

- Do you remember a “first time” memory: the first time you rode a bike, the first time you went to school, the first time you slept over at a friend’s house, etc.?
- Can you think of a small moment memory: the smell of cookies baking in your kitchen, the squeak of a floorboard on the stairs, cracks in the ceiling of a room, etc.?
- Do you remember any happy traditions or memories around a special occasion like your birthday or a family holiday?
- Do you have a memory inspired by a person who was/is important to you?

Teacher Model

- Brainstorm several different memories from your childhood.
- Think aloud about which memory would be best for a poem that uses sensory details.
- Write a few sentences describing the memory in the first room of *Memory Poem – Beginner* (Handout 2.2a). This should be a vivid prose description of the memory. Model how to start one or two of the other five rooms (the light, the sounds, questions, feelings, repeated phrase) by writing key words and sensory details that describe the memory in each box.
- Tell students that they will create a poem based on the rooms once they have written in all the rooms.

Narrative

Here are some different memories from my childhood that I might write a Memory Poem about:

- My first homerun
- Attacked by a dog
- My grandfather's secret money*
- Apple picking with my family
- My thirteenth birthday

I have a range of ideas for my poem: a happy memory, a frightening memory, an embarrassing memory. I am going to write about the time my grandfather told me a secret. When I was about eleven years old, he showed me a place where he was keeping money hidden for me and my brother until after he passed away.

Room 1: The Memory

My grandfather had a secret, which he told me in the cellar where we crushed grapes to make wine. I remember standing in the dark passageway behind the wine barrels at the time. He said there was a lot of money hidden for me and my brother

Room 2: The Light

a dark cellar, only one light bulb, it took a few minutes for your eyes to adjust, could barely see where the money was hidden, behind the barrels, high wooden shelf

Room 3: The Sounds

very quiet, creak of the door, shuffle of his feet, He said in a heavy accent, "Remember, when I pass away," my grandfather, he loved me.

This should give you a sense of how to write in all of the boxes. Once you finish writing the details in all of the rooms, you will craft your poem using what you wrote in the boxes.

Preparing for Writer's Work Time

Guide the class to complete *Memory Poem – Beginner* (Handout 2.2a) room by room so that students are all focusing on the same room at the same time. This will help them write more details about each aspect of their memory. Explain to students that the class will spend approximately three to five minutes writing in each of the rooms. Tell students that they should continue to add details until directed to move on.

Ask students to:

- Brainstorm in their notebooks possible memories from their childhoods that they can write about. Star the one that they would like to write a poem about.
- In Room #1 on the drafting guide in *Memory Poem – Beginner* (Handout 2.2a), spend three minutes writing a description of a childhood memory. Tell students that this writing does not have to be a poem or in complete sentences, but just a vivid and detailed description of the memory. Explain to students that it might help to "see" a "mind-picture" of the memory or an image, and then describe the memory based on this mind-picture. After three minutes move on to Room #2.
- In Room #2, describe only the quality of the light in the memory. Use the following prompts to help focus their writing:
 - o What kind of light is present in your memory?
 - o Is the sun bright? Is it a dull, flat day? Are there any shadows?
 - o If it is unclear what the light is like, use "poetic license" and imagine what the light might be like.
 - o Are there any colors?

After three minutes, move on to Room #3.

- In Room #3, focus only on the sounds. Use the following prompts to help focus their writing in Room #3:
 - o Do you hear any voices in your memory?
 - o Do you hear any sounds like: The rustling of leaves? The sound of rain?
 - o If it is silent in your memory, what kind of silence? Empty? Lonely? Peaceful?

After three minutes, move on to Room #4.

- In Room #4, students should write down questions they have about their memory. Explain to students that they can write what they might want to know more about or wonder about. Give them just a minute to write in this room. After one minute, move on to Room #5.
- In Room #5, students should write down feelings they have about their memory. Tell them to be specific about what part of the memory evokes a feeling or feelings. They should try to write more than one word answers. After three minutes, move on to Room #6.
- In Room #6, students should read over the writing in the first five rooms and select one word, a few words, a phrase, or a sentence that feels important to their memory. Then they should write it and repeat three times.
- Work independently to write their poems. Students should begin by watching *DD's Think Aloud: Write a Memory Poem*.

Writer's Work Time (15 min)

To help transition from completing the organizers to writing their poems, students view *DD's Think Aloud: Write a Memory Poem*. Students then read over their writing from all rooms and create a poem that uses some or all of the information they compiled. Students' poems should use sensory details to describe the event and their feelings associated with it. The poem doesn't have to rhyme. They can rearrange the order of the six rooms, or eliminate entire rooms, words or sentences. They can also add words.

Conferring and Differentiation

During Writer's Work Time, determine if student work has:

- sensory details
- a personal approach to integrating the "rooms" rather than one that is formulaic.

Using the chart below as a guide, conduct individual conferences and/or guided groups.

On the *Conferring Log*, record what you find, what you teach and next steps for the student.

What you might find:	Suggested Approaches:
Trouble writing ideas for each room	Prompt with questions: Ask students questions about the details of his/her memory that aid in students' jottings in each of the rooms.

Sharing and Lesson Summary (5 min)

Reconvene the class. If time permits, ask students to share their poems with a partner. Students should provide feedback to their partners by telling them which part of their poems they like the best and which images give them vivid pictures in their minds.

Review the *Poetry Checklist* (Handout 1.1b), pointing out the objectives relevant to Memory Poems. As students complete their first drafts, they should check off objectives they have met.

Lesson 2.3: Write a Surroundings Poem

Lesson at a Glance

Students learn about particular structures for writing poetry, haikus (Beginners) and sonnets (Intermediate and Experienced), and how they differ from the free verse poetry they have been writing. Students write a structured poem, focusing on something they observed on the street or another place in the city.

Objective

Students will write poems that explore their surroundings while conforming to particular poetic forms or structures.

Focusing Question

How can you use sensory details and structure to strengthen your poems?

Prep & Tech



List of topics for Surroundings Poem
Final draft of Surroundings Poem



2.3a: *Surroundings Poem – Beginner*
2.3a: *Surroundings Poem – Intermediate*
2.3a: *Surroundings Poem – Experienced*
2.3b: *Synonym Web: DI*



Student computers

Limited Tech Options

If there is no access to the technology needed for this lesson, try the following options:

- Mini Lesson: Instead of using a computer/LCD projector to model writing your poem, use chart paper.

Mini Lesson (10 min)

Show lesson visuals, *Write a Surroundings Poem*.

Today's Strategy: To write a poem capturing our everyday surroundings by using a particular structure/form while incorporating sensory details.

Intermediate and Experienced

Modify Mentor Text:

For Intermediate, use "To a Friend" by Amy Lowell.

For Experienced, use "Oil & Steel" by Henri Cole. Both poems are located in the *Poetry Packet* under "Sonnets."

Modify Instructional Strategy:

Instead of writing haikus, guide students in writing sonnets. Tell students that there are many different kinds of sonnets, one of which is an Elizabethan sonnet.

Explain to students that Elizabethan sonnets are 14 lines long with the last word of each line rhyming with the last word of the next line in this pattern: ABAB CDCD EFEF GG. Tell students that the last two lines, or GG, are called a rhyming couplet (add syllable count).

Distribute *Surroundings Poem – Intermediate and Experienced* (Handout 2.3a) to guide students. The handout provides an example of the rhyme scheme they will use.

Explain that students will write a poem with a particular form/structure.

Tell students that a poem with a particular form or structure is different than the free verse poems written in previous lessons. Tell students that they will use one form to write their poem, in this case a haiku. While haikus usually describe something in nature, students will write their haikus about something in their urban/city surroundings. Distribute *Surroundings Poem – Beginner* (Handout 2.3a). The goal is to stick with the form while exploring our daily urban life.

Introduce a mentor text containing the form or structure of the poem students will write.

Read aloud "Black River Street" by Georgia Heard located in the Haiku section of the *Poetry Packet – Beginner* (Handout 1.1a). Explain that this is an excellent example of a haiku. It contains the typical form — three unrhymed lines and 17 syllables arranged in lines of five, seven and five syllables. Tell students that sometimes haikus contain one less or one more syllable in a line. Ask students to identify the five, seven, five syllable count in each line.

Teacher Model

- Think aloud about three to five different possible topics for your haiku. Choose one topic to model a haiku.
- Write a short description of the city scene you chose for your haiku.
- Model creating a 17-syllable haiku from your descriptive scene.
- Review your haiku with students, making sure you follow the correct structure.
- Emphasize the importance of using descriptive words in a haiku. Model removing words like "and," "the," "somewhere," etc.

Narrative

Here are my possible topics for my Surroundings Haiku:

- Shoes dangling from a telephone cable • Music blasting from a car below my window
- Chewing gum stuck to the pavement • Subway rumbling below the sidewalk.

I am going to write my haiku about what I notice on my walk to school.

The smell of the Gowanus Canal, a funeral parlor, the bus I sometimes wait for that rarely comes, three pink and yellow stores in a row, taxis filling up at the gas station, Mr. Softee trucks parked until summer, the Italian bakery that smells like sugar and black licorice

I am going to select a few phrases from my description to create a city haiku.

Line 1:

Smell of the Gowanus Canal (8 syllables)

I can take out some words to keep the same meaning in 5 syllables: Smell of Gowanus

Line 2:

Mr. Softee trucks parked until summer (10 syllables)

The main idea I want to get across is ice cream trucks out of season and change it to "ice cream trucks parked till summer" (7 syllables)

Line 3:

pink and yellow stores in a row (8 syllables)

I can take out some small words like "in" and "a" and even keep it to "pink and yellow stores" (5 syllables).

There. I like how I pulled from all of my descriptions to show a picture of my walk to school that includes some color, smell and something interesting I see. Here is my Surroundings Haiku:

Smell of Gowanus (5 syllables)

Ice cream trucks parked till summer (7 syllables)

Pink and yellow stores (5 syllables)

Preparing for Writer's Work Time

Give the following directions:

- Use *Surroundings Poem – Beginner* (Handout 2.3a) to brainstorm 3–5 possible topics for your poem. Some topic ideas:
 - o What you see from your apartment window
 - o What your street looks like first thing in the morning
 - o A place you go on special occasions
- Choose one topic for your poem.
- Use the structured format to write about the topic you choose.

Writer's Work Time (25 min)

Students begin by brainstorming topics for their Surroundings Poem by thinking about what they see and experience every day: a scene outside the apartment window, the beauty of the urban landscape, what their street looks like in the morning or a place in the city that they really enjoy. Students use one of those topics to write their poems.

Conferring and Differentiation

During Writer's Work Time, determine if student work has:

- a poem that addresses their everyday surroundings while using a specific structure.

Using the chart below as a guide, conduct individual conferences and/or guided groups.

On the *Conferring Log*, record what you find, what you teach and next steps for the student.

What you might find:	Suggested Approaches:
Trouble finding a topic	Brainstorm list: Guide students in looking out the window or around the school for objects and scenes that trigger ideas. Then encourage student to do the same in his/her home.
Trouble making good word choices or fitting syllable structure	Use DI Handout: Show student <i>Synonym Web</i> (Handout 2.3b) as a tool for gathering interesting words.
Ready for more	Provide extension: Encourage students who finish to expand their poems with new stanzas or to write additional poems describing other city scenes or situations. Students may also go to the <i>Poetry Center</i> in the <i>Online Classroom</i> and explore activities such as <i>Cracking Open Words</i> or <i>Poetry Challenge</i> .

Sharing and Lesson Summary (10 min)

Reconvene the class. Ask students which was easier — writing a structured poem or a poem in free verse. Discuss why poets take the time to write structured poems at all. Ask students to go to Step 2 of the *Online Classroom* to post their Surroundings Poems in the activity titled *Share Your Draft Poems*.

Have students revisit the *Poetry Rubric – Beginner* (Handout 1.4a). Ask them to review their three draft poems against the Topic and Ideas and Organization categories and make notes about improvements they might want to make during the next several lessons (Step 3: Craft & Revise).

Checkpoint



Review students' poems by collecting them or logging into the *Online Classroom*. Review the work to assess whether students have written the following poems with essential elements:

- Poetry Hides poem, including effective personification
- Memory Poem, including vivid imagery
- Surroundings Poem, containing all structural traits and is meaningful.

Record on the *Teacher's Checklist* what students have completed to this point. If the majority of students drafted complete poems, move on to Step 3. If not, it is important to give students more time or reteach, using the differentiated instruction and conferring strategies listed above. Depending on the number of students who continue struggling, you may opt to proceed and to form a small guided group to offer additional help during the next lesson.

Lesson 2.4: Use the Computer to Draft Your Poems (Supplementary)

Lesson at a Glance

Students make the best use of word processing software to prepare drafts of their poems for revision and publishing.

Objective

Students will use the fundamental features of a word processing program to type a complete draft of their four poems.

Focusing Question

How can the computer help you with real world writing?

Prep & Tech



First draft of your poem on paper



Student computers

Limited Tech Options

If there is no access to the technology needed for this lesson, try the following options:

- Move on to *Step 3: Craft and Revise*. Students can revise their poems in their writers' notebooks. Students will need typed drafts of their poems before they can publish online.

Note: In order to take full advantage of this lesson, students will need to have completed their draft poems. Students will have great success revising and editing in Steps 3 and 4 if their work is in electronic form.

Mini Lesson (10 min)

Show lesson visuals, *Use the Computer to Draft Your Poems*.

Today's Strategy: To type draft poems on computer in preparation for revising, editing and publishing.

Explain that in real world writing, writers use computers to publish their pieces. Some writers find it useful to write their first drafts on paper, while others start at the computer. Once the work is electronic, it is easier to revise and to share with people around the city, the country and even around the world.

Tell students that they will have the opportunity to publish online in the *Writing Matters* ezine.

Teacher Model:

- Show students a first draft of one poem on paper. Model how to use a word processing program to input your poems using the computer/LCD projector.
- Model how to save a document and title it using a date in the title. Show students where you want them to save their documents. Some suggestions include in the "My Documents" or on the "Desktop." Advise students who need additional help to view *DD's E-tutorial: File Saving*, found in Step 2 of the *Online Classroom*.
- Show students how to resave their drafts after every poem they type.
- Model how to skip space between each poem you type. Encourage students to type multiple poems on one page. This will make transferring to the class ezine simpler.
- If your students already know the basics, use this time to demonstrate the spelling and grammar check. Advise students who need additional help to view *DD's E-tutorial: Spelling and Grammar Check*, found in Step 4 of the *Online Classroom*.

Preparing for Writer's Work Time

Distribute computers. Give the following directions:

- Open a word processing document.
- Save your document on the computer. The title should include your name, the date and the word poetry or poem. Example: Elizabeth_poems_4_12
- Type your poems. Don't forget to save your document every few minutes.
- When you finish typing your poems, go to Step 2 of the **Online Classroom**.
- Submit your document to the activity *Submit Your First Draft Poems*.

Writer's Work Time (25 min)

Students work individually to type their poems. They begin by naming and saving their documents. When there are five minutes remaining in Writer's Work Time, students should resave their documents and then submit and store them in the *Online Classroom*.

Conferring and Differentiation

During Writer's Work Time, determine if student work is typed.

Using the chart below as a guide, conduct individual conferences and/or guided groups. On the *Conferring Log*, record what you find, what you teach and next steps for the student.

What you might find:	Suggested Approaches:
Trouble getting started	Refer to another model: Instruct students that have difficulty using the word processing software to watch <i>DD's E-tutorials: File Saving, Cut and Paste, and Spelling and Grammar Check</i> to better understand the functions of Microsoft Word.

Sharing and Lesson Summary (10 min)

Reconvene the class. Show the *Online Classroom* and review it with students to make sure that all students have submitted their drafts. Discuss with students what they learned about their writing while typing their poems on the computer.

Heads Up!

Step 3: Craft & Revise



Students work independently, as well as with peers and the teacher, to ensure that their poems convey the meaning and emotions they wish to communicate. Students revise their drafts for line- and stanza breaks, word choice, clarity of meaning and musicality. By the end of this step, they will have created the full set of poems that will comprise their portfolios.

Lesson		Prep and Tech
Before the step		Review students' draft poems in the <i>Online Classroom</i>
3.1	 	Select a poem you drafted in Step 2 3.1a: <i>Line-breaks – Beginner</i> 3.1b: <i>Create Line- and Stanza Breaks: DI</i> Speakers and student computers with Internet access
3.2	 	Select a poem you drafted in Step 2 3.2a: <i>Revise for Word Choice – Beginner</i> 3.2a: <i>Revise for Word Choice – Intermediate</i> 3.2a: <i>Revise for Word Choice – Experienced</i> Student computers with Internet access
3.3	 	Select a poem you drafted in Step 2 Student computers with Internet access
3.4 (Supplementary)	 	Select a poem you revised to rate against the <i>Poetry Rubric</i> Student computers with Internet access



Reading Companion

Step 3: Craft & Revise

Reading workshop takes a predictable form, starting with a mini lesson that introduces a new strategy, often through reading a poem aloud. Students try out the strategy in a turn-and-talk with a classmate prior to applying the strategy to one of the suggested poems. Each workshop concludes with time to share in a whole-class setting.

In Step 3 of *Writing Poetry*, students revise drafts of their poems using three craft strategies essential to poetry. They adjust line- and stanza breaks, incorporate vivid words and add musical tools like alliteration and rhyme to emphasize the meaning and feeling of their poems. Mini lessons feature a read-aloud poem followed by an independent Writer's Work Time, which provides students additional opportunity to read and interpret challenging poems in pairs.

Skill: Comparing two poems and interpreting them through craft.

Featured Read Aloud Poems [located in appropriate *Poetry Packet – Beginner* (Handout 1.1a)]

“Dawn Revisited” by Rita Dove

“Dawn in New York” by Claude McKay

Recommended Independent Reading [located in appropriate *Poetry Packet* (Handout 1.1a)]

Beginner:

“Black River Streets” by Georgia Heard

“Rainy Day” by Grace

Intermediate and Experienced:

“BOUNCING BASKETBALL” by Lee Emmett, Australia

“Slam, Dunk, & Hook” by Yusef Komunyakaa

Students will be able to:

- apply knowledge of craft strategies to poetry they read
- compare the craft in two poems on similar topics.

To attain these objectives, ask students to:

- form pairs and look for the following craft strategies as they read both poems:
 - o **image:** (What do you picture in your mind?)
 - o **metaphor/simile:** (Underline examples that surprise you.)
 - o **words** (Look for unusual words.)
 - o **line-breaks/stanza breaks** (How are line-breaks used? Based on the work done for Memory Poems, which rooms are included in the poem?)
 - o **repetition, patterns, rhyme** (Is there a pattern? What does it do for the feeling of the poem? Highlight rhyming words)
- show evidence of their findings through their notes and discussion
- comment on the effect of craft on each poem's meaning.

Lesson 3.1: Revise for Line-breaks and Stanza Breaks

Lesson at a Glance

After learning how line-breaks and stanza breaks change the pace, rhythm and meaning of a poem, students revise three of their poems accordingly.

Objectives

Students will understand how line-breaks and stanza breaks affect the meaning and overall effect of a poem. Students will revise their poems to ensure that line-breaks and stanza breaks enhance meaning and overall effect.

Focusing Question

How can you create effective line-breaks and stanza breaks in your poems?

Prep & Tech



Poem you drafted in Step 2



3.1a: *Line-breaks*

3.1b: *Create Line - and Stanza Breaks: DI*



Student computers with Internet access and speakers

Limited Tech Options

If there is no access to the technology needed for this lesson, try the following options:

- Mini Lesson: Instead of showing the introductory program and/or the American Academy of Poets website, invite students to try reading the two versions of the Ruth Whitman or Pat Mora poem aloud and briefly discuss the different readings. Instead of using a computer/LCD projector to model how you craft your poem, use chart paper.
- Writer's Work Time: Instead of instructing students to revise their drafts in a word processing document, have them revise their handwritten drafts.

Intermediate and Experienced

Modify Mentor Text:

Instead of using *Line-breaks* (Handout 3.1a) and reading aloud the Whitman or Mora poems, present the mentor text “We Real Cool” by Gwendolyn Brooks, located on the Academy of American Poets website, <http://www.poets.org/viewmedia.php/prmMID/15433>. Find this site in *Prof. P’s Office*.

Modify Instructional Strategy:

Modify Technology Use:

Invite one or two students to read the poem aloud, pausing with the line-breaks as written. Then play the audio recording of Gwendolyn Brooks reading and explaining the poem’s meaning.

Ask students:

- What words do the line-breaks highlight in this poem?
- How do the line-breaks add to the meaning and pace of the poem?

Have students work on the line-breaks and stanza breaks in their poems without first experimenting by using the Handout. *sing the handout.*

Mini Lesson (15 min)

Show lesson visuals, *Revise for Line-breaks and Stanza Breaks*.

Today’s Strategy: To clarify the meaning conveyed in the poem by using line- and stanza breaks.

Explain how revision will be addressed in this unit. Tell students that over the next three lessons they will work on revision strategies, crafting and revising their four poems to strengthen meaning. Show the animated program *Craft & Revise*. Ask students which strategies they recall from the animation. Strategies include line-breaks and stanza breaks, incorporating vivid words and removing dull ones and adding “music” to their poems through rhyme, repetition and other devices.

Tell students the purpose of the lesson. Students will focus on revising their poems to include meaningful line-breaks and stanza breaks that clue readers into the pace, feeling and meaning of the poem.

Challenge students by showing the mentor text with the line-breaks removed. Present “Listening to the Grownups Quarreling” by Ruth Whitman on *Line-breaks – Beginner* (Handout 3.1a). Read the text aloud without pausing. Then show the poem with the line-breaks created by the poet. Read the text, pausing appropriately for the breaks. Explain how line-breaks give a poem rhythm, slow down or make the pace faster and tell the reader how to read the poem when the poet is not present. Stanza breaks are longer pauses and can be used between different ideas or images. Demonstrate with one stanza break using one of the poems on the handout.

Teacher Model

- Read the first draft of one of your poems — the Self-portrait, Poetry Hides or Memory Poem.
- Think aloud about what you want the pace of the poem to be — fast or slow — and about the rhythm — many short lines or fewer long lines.
- Indicate any word or words that are so important that they should stand alone on a line.
- Create the first several line-breaks in the poem using slash marks (/) to indicate where you feel there should be pauses and double slashes (//) where there is a change in idea or topic requiring a stanza break.
- Read the lines aloud for students, pausing where you placed breaks.

Narrative

I am going to revise my Memory Poem by changing the line- and stanza breaks to better communicate my experience. I want to make sure I use line- and stanza breaks to tell the reader which words are essential and should therefore stand out.

My Grandfather's Secret

*In the cellar behind the barrels
The dark cellar with one bare bulb
A box full of money / for me
I could barely see it stored on the shelf //
The shuffle of his feet moving to the corner
In his heavy accent like gravel
"Remember, when I pass away."
Why did he hide the money?*

I think I should separate the poem into two stanzas — one describing the room and the other describing what my grandfather said to me. I will put a "/" to separate these two stanzas. I also want to stress some ideas — the fact that this box of money was for me. I think I will put for me on its own line, so I will add a "//" to separate it.

Preparing for Writer's Work Time

Distribute computers. Give the following instructions.

- Use *Line-breaks – Beginner* (Handout 3.1a) to practice creating line-breaks in a poem to vary the meaning.
- Login to the **Online Classroom**.
- Go to Step 2 and download your document from the activity *Submit Your First Draft Poems*.
- Resave your document on the computer's desktop.
- Select a poem and revise line- and stanza breaks. Think about your poem's meaning, pace and rhythm.
- Reread your poem and decide if the new breaks improve the poem.
- Revise your other poems following the same steps (not the haiku).

Writer's Work Time (20 min)

Students use *Line-breaks – Beginner* (Handout 3.1a) to experiment. Then students reread their poems, listening to the rhythm of their words. They pay particular attention to where their voices naturally pause — between words, phrases or sentences. Students can experiment with their line-breaks, reading new versions of their poems to themselves to hear the differences that changing the line-breaks make. Students can also reread to see if there are any longer pauses between ideas or thoughts. Longer pauses denote a stanza break.

Conferring and Differentiating

During Writer's Work Time, determine if student work has:

- line- and stanza breaks that add to the meaning of the poem.

Using the chart below as a guide, conduct individual conferences and/or guided groups.

On the *Conferring Log*, record what you find, what you teach and next steps for the student.

What you might find:	Suggested Approaches:
Line- or stanza breaks that are arbitrary/do not add to meaning	Demonstrate process: Read your poem aloud, thinking aloud about how the meaning you are trying to communicate is enhanced by particular line- and stanza breaks. Show student how you use a “/” to show a pause as you read. Have student do the same with his/her poem. Use DI handout: Provide students with <i>Create Line- and Stanza Breaks</i> (Handout 3.1b) to further guide them in understanding how breaks affect meaning. Refer to mentor text: Show student DD's and JT's notebooks as another model.
Ready for more	Provide extension: Instruct students who finish to go to the <i>Poetry Center</i> in the <i>Online Classroom</i> and explore the <i>Breaking Lines</i> activity.

Sharing and Lesson Summary (10 min)

Reconvene the class. Ask students to go to Step 3 of the *Online Classroom* and post one poem that has been revised for line- and stanza breaks in the activity titled *Share Your Revised Poem*. Ask students to comment on one or two of their classmates' poems using the following guiding questions:

- How did the line-breaks influence the pace of the poem?
- How does the poet use line-breaks and stanzas to help express the meaning of the poem?

Students can store their revised poems in the activity *Submit Your Revised Poems* for future revisions in lessons 3.2 and 3.3.

Revisit the *Poetry Checklist* (Handout 1.1b). Review important elements from this lesson that their portfolio of poems should include such as:

- Line- and stanza breaks to provide clues about how to read a poem — where to pause, how fast or slow to read, which lines should be emphasized.
- Line- and stanza breaks that add to meaning of poem.

Lesson 3.2: Revise for Word Clarity and Choice

Lesson at a Glance

Students learn how to sharpen the meaning of their poems by applying three strategies related to word clarity and choice. Students revise all four of their poems accordingly.

Objective

Students will clarify the meaning of their poems by incorporating strong verbs, using imaginative and descriptive vocabulary and eliminating words that are overused or unnecessary.

Focusing Question

How and why do you revise your poems for word clarity and choice?

Prep & Tech



Poem you drafted in Step 2



3.2a: Revise for Word Choice – Beginner

3.2a: Revise for Word Choice – Intermediate

3.2a: Revise for Word Choice – Experienced



Student computers with Internet access and speakers

Limited Tech Options

If there is no access to the technology needed for this lesson, try the following options:

- Mini Lesson: Instead of using a computer/LCD projector to model how you craft your poem, use chart paper.
- Writer's Work Time: Instead of instructing students to revise their drafts in a word processing document, have them work with their handwritten drafts.

Note: Students may not have time to revise all four of their poems during this lesson. You may want to provide additional class time or homework time for students to continue their word choice revisions.

Intermediate and Experienced

Modify Instructional Strategy:

In addition to replacing tired words with more interesting ones, have students use more similes and metaphors to sharpen clarity of meaning. Use *Revise for Word Choice – Intermediate or Experienced* (Handout 3.2a.)

To scaffold this expanded revision strategy, model revising one of your poems using a T-chart. Write “like a scientist” on the left-hand side and “like a poet” on the right-hand side. Jot down a phrase from your poem in the “like a scientist” column that is written as a fact. Think aloud turning the line into wording that sounds more “like a poet,” e.g., incorporates similes and metaphors or more unique and creative vocabulary. Tell students to spend time paying attention to the words they have chosen in all of their poems.

Intermediate and Experienced

Modify Mentor Text:

Instead of “The Pencil Sharpener,” use “April Rain Song” by Langston Hughes. For Experienced, add “When You Come” by Maya Angelou, located in *Poetry Packet – Experienced* (Handout 1.1.a).

Mini Lesson (10 min)

Show lesson visuals, *Revise for Word Clarity and Choice*.

Today’s Strategy: To replace overused or boring words with more interesting ones, using strong verbs and removing unnecessary words.

Explain that the lesson will introduce three ways to use words effectively to make a poem’s meaning clear.

This includes replacing overused or boring words with more interesting ones, using strong verbs and removing unnecessary words. Distribute *Revise for Word Choice – Beginner* (Handout 3.2a). Ask students to read “The Pencil Sharpener” poem and replace the words in bold with alternative or more interesting words. Give students three minutes to generate some alternatives. Ask students:

- What words could you use to replace “makes” in this poem?
- What words could you use to replace “leaves”?

Compare students’ new poems with the original, pointing out the qualities of their revised work. Then show the author’s revised poem:

“The Pencil Sharpener” by Georgia Heard (poem originally appeared in Heard, Georgia. *The Revision Toolbox: Teaching Revision Techniques that Work*. Portsmouth: Heinemann, 1999.)

The pencil sharpener
chews
the pencil
into a sharp point
and **spits**
the leftovers out.

Remind students of the three strategies that were used by many of them to improve the poem.

- Using vivid or “strong” verbs to make the poem more interesting and descriptive.
- Replacing “tired” or “worn” words like nice, great and sad with alternative or unusual words. Students can find more unusual words by using a thesaurus.
- Removing unnecessary small words like a, the, and; clichés; and words that are repeated unnecessarily.

Teacher Model

- Show a draft of one of your poems that requires revision.
- Select two or three lines. Highlight verbs that you can replace with vivid verbs, delete unnecessary words and highlight “tired” words to replace with unusual words.
- Use the thesaurus associated with your word processing program or other online thesaurus to find more unusual verbs and nouns that communicate the meaning of your poem.
- Make changes and compare it to the original draft.
- Read the lines aloud.

Narrative

I need to revise my self-portrait poem. I want to use words that really stand out, such as strong verbs and adjectives that are unusual. I want to be careful not to change the meaning of my poem. I also want to get rid of extra little words. I will cross those little words out and underline some of the verbs, nouns and adjectives that I want to replace, and then I will look for better words using a thesaurus.

*When I'm with others
I'm not a cello
Because I'm not big and noticeable
I'm not the drums
Because I'm not loud*

*I'm like a cat
Quiet but surprising
I can sneak up on you
But always with a smile*

When I'm by myself

*I close my eyes and dream
Of being the drums or the cello
Of soaring above everyone
Like a bald eagle*

When I look up the word “big” in MS Word’s thesaurus, some of the choices I have are large, huge and gigantic. The word large is boring, but I like the way gigantic sounds. Maybe I will try that. But no — a cello is not really gigantic. Maybe something more descriptive of a cello — maybe round, because the instrument has a roundness to it.

Now I will look up a verb to replace. Instead of the word “sneak,” I can use creep. I like that word better because it is clearer.

Preparing for Writer’s Work Time

Distribute computers. Give the following directions:

- Watch DD and JT’s *Think Aloud, Word Clarity* in Step 3 of the *Online Classroom*.
- Download your document from the activity *Submit Your Revised Poems*.
- Resave your document with a new name on the computer’s desktop.
- Select a poem to revise for word choice. Look for places to use vivid/strong verbs, replace tired words and remove unnecessary words like “and” and “the.”

- Revise your other poems following the same steps. Be careful not to change the syllable count if you are working on a haiku.
- Resave the poem and submit it again to the Step 3 of the *Online Classroom* activity *Submit Your Revised Poems*.

Writer's Work Time (25 min)

Students watch *DD and JT's Think Aloud* to see examples of how to revise for word choice. Students underline at least one verb for revision in each of their poems. Students search for extra small words they can eliminate: such as "it," "and," "the" and "a." Students circle words that are "tired" or "worn" and replace with alternative and unusual words using a physical or online thesaurus.

Conferring and Differentiation

During Writer's Work Time, determine if student work has:

- revisions in word choice that improves meaning.

Using the chart below as a guide, conduct individual conferences and/or guided groups. On the Conferring Log, record what you find, what you teach and next steps for the student.

What you might find:	Suggested Approaches:
Trouble deciding which words to replace or words to replace them with	Use DI handout Use <i>Synonym Web</i> (Handout 2.3b) as a tool for gathering interesting words.
Ready for more	Provide extension: Instruct students who are finished to go to the <i>Poetry Center</i> and explore the activities <i>Cracking Open Words</i> or <i>Breaking Lines</i> . Students can also view <i>DD and JT's Notebooks</i> in the <i>Online Classroom</i> .

Sharing and Lesson Summary (10 min)

Reconvene the class. Ask one student to read his/her poem before and after revising for word choice and clarity. Ask the class:

- How did the author use descriptive and/or interesting language?
- How did the author's revisions influence the meaning of the poem?

Remind students to consult their *Poetry Checklist* (Handout 1.1b), pointing out the objectives relevant to today's revision strategy (revising for word clarity and choice). As students revise first drafts, they should check off objectives they have met.

Lesson 3.3: The Music of Poetry

Georgia Heard adapted this lesson from one that originally appeared in her book, *Awakening the Heart*.

Lesson at a Glance

Students learn how to sharpen the meaning of their poems by applying four musical tools: rhyme, repetition, alliteration and onomatopoeia. Students revise all four of their poems accordingly.

Objective

Students will apply four poetic craft tools having to do with the music/sound of poetry to their own poems.

Focusing Question

How can you revise your poems using four musical tools?

Prep & Tech



Poem you drafted in Step 2



Student computers with Internet access and speakers

Limited Tech Options

If there is no access to the technology needed for this lesson, try the following options:

- Mini Lesson: Instead of using a computer/LCD projector to model revising your poem, use chart paper.
- Writer's Work Time: Instead of instructing students to revise their drafts in a word processing document, instruct them to revise their handwritten drafts.

Note: This lesson assumes that students have had some exposure to these musical tools — rhyme, repetition, alliteration and onomatopoeia. If students do not have previous experience, you may wish to break this lesson into two. Students can learn about rhyme and repetition and revise their poems accordingly in one lesson and then focus on alliteration and onomatopoeia in the second lesson.

Intermediate and Experienced

Modify Mentor Text:

Use the appropriate *Poetry Packet* – *Intermediate or Experienced* (Handout 1.1a) in order to present poems appropriate for your class. Six different musical tools are represented in these poems.

Modify Instructional Strategy:

In addition to the four musical tools defined in the lesson, explain and provide examples of two additions: consonance and slant or near rhyme.

Define consonance as the repetition of final consonant sounds of accented syllables or important words, especially at the ends of words, as in clank and drink.

Define slant rhyme (also known as near rhyme) as rhyme in which either the vowels or the consonants of stressed or end syllables are identical, as in eyes and light; years and yours.

Poems containing these musical tools are located in the *Poetry Packet*.

Mini Lesson (10 min)

Show lesson visuals, *The Music of Poetry*.

Today's Strategy: To improve the meaning and sound of our poems by using poetic musical tools.

Review the common musical/auditory tools that poets use to enhance the meaning or effect of their poems. Refer students to the Musical Tools section of the *Poetry Packet* – *Beginner* (Handout 1.1a). Explain that the poems in this section demonstrate the use of four different poetic musical tools. Ask students to name any musical tools they know of, anticipating that they will probably be familiar with “rhyme” and “repetition.” Ask students to spend three minutes reading the poems to themselves, looking for examples of rhyme and repetition. After three minutes, discuss the examples found by students and introduce the other musical tools using the following instructions for guidance.

Rhyme

Revisit the first poem “Umbrellas” by Maxine W. Kumin, located in the Musical Tools section of the *Poetry Packet* – *Beginner* (Handout 1.1a). , and explain that this poet uses rhyme. Read the poem aloud. Discuss two different types of rhyme:

- Internal Rhyme: words inside the lines of a poem rhyme
- End Rhyme: rhyme occurs in the last words of two or more lines of a poem, in a pattern.

Read the mentor text poem aloud again. Ask students:

- What type of rhyme does the poet use?
- How does the rhyme add to the meaning of the poem?
- What does the rhyme do for the music of the poem?

Alliteration

Read aloud the third mentor text, “Eagle Flight” by Georgia Heard, also in the Musical Tools section of the *Poetry Packet* – *Beginner* (Handout 1.1a). Explain to students that the poet uses another musical tool in this poem called alliteration. Explain to students that alliteration is when poets repeat initial consonant or vowel sounds to make another type of musical rhyme. Ask students:

- Which line uses alliteration in the poem?
- What does alliteration do for the meaning of the poem?
- Why do poets use alliteration in their poems?

Onomatopoeia

Explain to students that the last kind of musical tool that they will be learning about is called onomatopoeia. Explain that it is when the words in a poem sound like what they mean, as in the words “pop” or “slap.” Tell students that you will now read aloud the first stanza of the onomatopoetic mentor text, “The Bells” by Edgar Allen Poe, from the Musical Tools section of the *Poetry Packet – Beginner* (Handout 1.1a) and ask them to listen for examples of onomatopoeia in the poem. Ask students:

- What words are examples of onomatopoeia?
- Why does the poet use onomatopoeia?
- What does onomatopoeia do for the sounds in the poem?

Repetition

Explain to students that repetition is when a poet repeats a word, a phrase or a sentence. Three types of repetition are:

- Beginning every line with the same word or phrase
- Repeating one line throughout the poem (also called a refrain)
- Beginning and ending the poem with the same line.

Teacher Model

- Show students a draft of one of your poems that you will revise by adding repetition (an element not yet demonstrated to students).
- Think aloud about a key phrase that you would like to stress through repetition.
- Model using one of the three types of repetition to revise your poem.
- Emphasize that no poem needs to use every musical tool. Students are to use what makes their poems come alive for the reader.

Narrative

I am going to revise my memory poem. I want to add repetition to the poem to help strengthen its meaning and, in particular, the importance of certain words. I want to stress the fact that when I was a kid my grandfather hid money especially for me. I think I will repeat the line at the end of the poem: "My grandfather, he loved me."

My Grandfather's Secret

*My Grandfather
In the cellar
Behind bulging barrels
The dark passage angles
Under iron pipe rust
Let my eyes adjust
A box stuffed with money
For me
Scrape-shuffle, shuffling shoes
With heavy gravel in his voice
"Remember, when I pass away."
What should I say?
Make him proud
Keep it
Secret
"My grandfather, he loved me."
"My grandfather, he loved me."
"My grandfather, he loved me."*

Preparing for Writer's Work Time

Distribute computers. Give the following instructions:

- Go to Step 3 of the *Online Classroom*.
- Watch *DD and JT's Think Aloud: Using Musical Tools*.
- Download the latest version of your document from the *Online Classroom* activity *Submit Your Revised Poems*.
- Resave your document with a new name on the computer's desktop.
- Select and revise one or more of your poems using rhyme, repetition, alliteration and onomatopoeia.
- Resave your work and submit to the *Online Classroom* activity *Submit Your Revised Poems*.

Writer's Work Time (25 min)

Students read over their four poems to see if they can make their poems more meaningful by using one or more musical tool(s). Students might find it easier to focus on different tools in different poems. For example, they may add repetition or rhyme to their Self-portrait or Poetry Hides Poems. They can use alliteration or onomatopoeia in their Surroundings or Memory Poems.

Conferring and Differentiation

During Writer's Work Time, determine if student work has:

- Evidence of experimentation with musical tools.
- Use of musical tools to enhance meaning and the effect of their poems.

Using the chart below as a guide, conduct individual conferences and/or guided groups.

On the *Conferring Log*, record what you find, what you teach and next steps for the student.

What you might find:	Suggested Approaches:
Trouble deciding which musical tools to use and where they make the most difference	Use another model: Have students visit Professor P's office, specifically the <i>Listen to Poems</i> section, to hear how published authors have used musical tools in their poetry.
Ready for more	Provide another model: Instruct students who are finished to explore DD's and JT's work in their notebooks in the Online Classroom. Provide extension: Students can also go to the <i>Poetry Center</i> to explore the activity <i>Poetry Challenge</i>.

Sharing and Lesson Summary (10 min)

Reconvene the class. Point out some of the interesting revisions you observed when conferring with students. Have students assess their revisions using the Language section of the *Poetry Rubric – Beginner* (Handout 1.1a). Remind students to consult their *Poetry Checklist – Beginner* (Handout 1.1b) to be sure they have completed revised drafts for every poem required for the portfolio. Students should check off objectives they have met.

Intermediate and Experienced

Modify Assessment/Outcome:

Use appropriate *Poetry Rubric – Intermediate and Experienced* (Handout 1.1a) to assess work.

Lesson 3.4: Review Poems Using a Rubric (Supplementary)

Lesson at a Glance

Teacher and students use the *Poetry Rubric* (Handout 1.4a) to rate and revise their poems. The rubric will serve as a guide as students prepare to edit and publish their portfolio of poems.

Objective

Students will articulate the criteria that their writing must meet to be considered excellent, good, fair or unacceptable. Students will use these criteria to rate and revise their poems.

Focusing Question

How can we evaluate and perfect our writing using a rubric?

Prep & Tech



A poem you will use with the rubric



Student computers with Internet access

Limited Tech Options

If there is no access to the technology needed for this lesson, try the following options:

- Mini Lesson: Instead of using a computer/LCD projector to show the rubric and a Self-portrait Poem, use chart paper to rate a poem against the *Poetry Rubric*.

Note: This lesson provides an extra opportunity to review work with the rubric. It is anticipated that many classes will have already used the rubric throughout the unit and may not require this additional self-evaluation. There is also an animation in the *Writing Matters' Mastering the Essentials* unit (Step 2) that illustrates how students use a rubric to improve the quality of their writing.

Mini Lesson (10 min)

Show lesson visuals, *Review Poems Using a Rubric*.

Today's Strategy: To self-assess student work by comparing it with the qualities of good writing described in the rubric and noting areas that need improvement.

Explain that authors use specific standards to guide them as they write. These standards are determined by the book company or editor. Explain that our rubric is the evaluation tool that can serve a similar purpose. The rubric enables students to make improvements to their drafts before getting a grade from the teacher. Display and read *Poetry Rubric – Beginner* (Handout 1.4a), reviewing the title and purpose of each specific category.

Tell students that revising their poems along the lines of the rubric will improve the quality of their pieces.

Teacher Model

- Choose one of your revised poems to rate against the *Poetry Rubric – Beginner* (Handout 1.4a).
- Read your poem aloud and compare it to the relevant sections of the rubric, including the Language and Conventions sections. Give yourself a score on each category.
- Think aloud about how to revise your poems based on your rubric score.
- Make at least one revision to your poem.

Preparing for Writer's Work Time

Distribute computers. Give the following directions:

- Open the most updated version of your poems stored in the Step 3 activity *Submit Your Revised Poems*.
- Resave their poems on the computer desktop.
- Review and rate your poems against the *Poetry Rubric*.
- See which poems/categories are weakest.
- Revise using the rubric as a guide.
- Review revised poems against the rubric to make sure that they now conform to all categories in the rubric.
- Resave your poems and submit them again to the activity *Submit Your Revised Poems*.

Writer's Work Time (25 min)

Students use the *Poetry Rubric – Beginner* (Handout 1.4a) to review, rate and revise their poems. When there are five minutes remaining in *Writer's Work Time*, students should resave their documents and then submit them to the *Online Classroom* activity *Submit Your Revised Poems*.

Conferring and Differentiation

During Writer's Work time, determine if student work has:

- evidence of each rubric category.

Using the chart below as a guide, conduct individual conferences and/or guided groups.

On the *Conferring Log*, record what you find, what you teach and next steps for the student.

What you might find:	Suggested Approaches:
Trouble mapping rubric onto own writing	Demonstrate process: Show students how your poem integrates strategies from the rubric.
Ready for more	Provide extension: Instruct students who are finished to go to look at <i>DD's and JT's Notebooks</i> in the <i>Online Classroom</i> . They can also go to the <i>Poetry Center</i> to explore activities they have not yet tried.

Sharing and Lesson Summary (10 min)

Reconvene the class. Remind students that using the rubric as a tool to revise their poems automatically helps them improve the quality of their work along the most essential dimensions of the genre of poetry.

By the end of today's lesson, students should have evidence of revising their poetry in ways including

- using literary devices
- using musical tools
- choosing precise words.

Heads Up!

Step 4: Edit & Publish



During this final step in the unit, students proofread and edit their poems for accuracy of grammar and spelling. They also experiment with the look of their poems, exploring elements of performance. At the end of this step, they celebrate their accomplishments by publishing their completed work in the class ezine and perform for peers and/or the school community.

Lesson		Prep and Tech
Before the step		Review students' poems in the <i>Online Classroom</i>
4.1	 	Select a poem you revised in Step 3 4.1a: <i>Edit a Poem – Beginner, Intermediate or Experienced</i> Student computers with Internet access Checkpoint: Review students' portfolios
4.2	 	Prepare a single document containing final drafts of all four of your poems 4.2a: <i>Publish on Writing Matters; DI</i> Speakers and student computers with Internet access
4.3	 	Print copies of students' poems published on your <i>Writing Matters</i> class ezine 4.3a: <i>Media Consent Form – Beginner, Intermediate or Experienced</i> 4.3b: <i>S.E.L.F. Guide – Beginner, Intermediate or Experienced</i>
4.4 (Supplementary)	 	Print copies of students' poems published on your <i>Writing Matters</i> class ezine 4.4a: <i>Record Your Poem</i> Microphones and student computers with Internet access
4.5 (Supplementary)		Student computers with Internet access



Reading Companion

Step 4: Edit & Publish

Reading workshop takes a predictable form, starting with a mini lesson that introduces a new strategy, often through reading a poem aloud. Students try out the strategy in a turn-and-talk with a classmate prior to applying the strategy to one of the suggested poems. Each workshop concludes with time to share in a whole-class setting.

Step 4 of *Writing Poetry* focuses on editing poems, recognizing that grammatical rules and conventions in this genre are distinct from those in other genres. This editing process prepares students to publish their portfolios and perform their poems in a spoken word event. Reading workshop provides students with the opportunity to independently compare challenging poems with prose.

Skill: Apply knowledge of structure and craft to compare a poem to a piece of prose on the same topic.

Recommended Independent Reading [located in appropriate *Poetry Packet* (Handout 1.1a)]

Beginner: “My First Memory (of Librarians)” by Nikki Giovanni
The Library Card (excerpt) by Jerry Spinelli

Intermediate and Experienced: “Oil & Steel” by Henri Cole
 “My Favorite Place” by A.C.

Students will be able to use evidence from the texts to:

- identify the difference between poetry and prose using language learned in the unit
- infer each author’s attitude toward subject matter
- compare organization and structure and how they affect meaning
- compare craft strategies in poetry and prose.

To attain these objectives, ask students to read the poem and prose selection and respond to the following questions citing evidence from the texts:

- What are some differences between poetry and prose?
- What are the authors’ attitudes toward the subject matter?
- How would you compare the organization and structure of the two pieces?
- How do changes in structure and organization affect meaning?
- How would you compare the use of craft strategies from these two pieces?

Lesson 4.1: Edit for Grammar and Punctuation

Lesson at a Glance

Students learn how poets adjust the conventions of grammar and punctuation to make stylistic or philosophical statements. Students work with a peer to edit the grammar and punctuation of their poems.

Objective

Students will correct common grammar and punctuation mistakes within the context of the genre of poetry.

Focusing Question

When can we break grammatical rules and conventions to make a statement?

Prep & Tech



A poem you revised in Step 3 and have begun to edit



4.1a: *Edit a Poem – Beginner*

4.1a: *Edit a Poem – Intermediate*

4.1a: *Edit a Poem – Experienced*



Student computers

Limited Tech Options

If there is no access to the technology needed for this lesson, try the following options:

- Mini Lesson: Instead of using a computer/LCD projector to model editing your poem, use chart paper.
- Writer's Work Time: Instead of instructing students to revise their drafts in a word processing document, instruct them to revise their handwritten drafts.

Note: Step 4 lessons are the same for Beginner, Intermediate and Experienced classes. Find your handouts in Beginner, Intermediate and Experienced handout sections as you have throughout the unit.

Mini Lesson (10 min)

Show lesson visuals, *Edit for Grammar and Punctuation*.

Explain to students that this is the final step in the *Writing Poetry* unit. They will edit and publish their poems to their class magazine on the *Writing Matters* website. They will also have a chance to produce an audio recording of their poems and share their work with their peers through live performance.

Read aloud the mentor text for this lesson. Distribute copies of *Edit a Poem – Beginner* (Handout 4.1a) and read “Anonymous” by Christopher D. Viner. Before reading aloud, ask students to follow along in the text and write ideas in the margins about specific places where the poet breaks conventional grammatical rules.

Ask students how the author conveys the meaning of the poem:

- Which words does the poet choose to capitalize? Why does he choose to capitalize these words?
- Which word does the poet choose to write in a small font? What is the message he is trying to send?

Explain that poets sometimes break traditional grammatical conventions to make a statement.

Poets, however, do not break grammatical rules if there is no good reason. They also do not want to distract the reader from the meaning of the poem. Tell students that once they have completed editing their poems, they should review the titles and make any revisions to the titles they think are necessary.

Teacher Model

- Choose one of your poems to edit.
- Read through a few lines from your poem and model editing for grammar and punctuation. Use your word processing spelling and grammar check to adjust the spelling, verb conjugation and tense, etc.
- Check your poem against the *Poetry Checklist* (Handout 1.1b).
- Reread your poem and select words or phrases that are central to the experiences you describe in your poem.
- Think aloud about different ways you can visually highlight or emphasize those words (capitalization, font size, color, etc...).
- Edit and reread the lines of your poem, noting how the emphasis shifts based on these changes.

Narrative

I am going to edit my Self-portrait Poem.

When I'm with others

I'm not a cello

Because I'm not round and noticeable

I'm not the drums

Because I'm not loud

I'm like a cat

Quite but surprising

I can creep up on you

But always with a smile

Looking at the poem carefully, I notice I made a spelling mistake. I wrote quite instead of quiet. It is a different word than I meant, but I spelled it correctly, so the word processing program did not catch my mistake. My verbs are all in the present tense and first person, so they are fine.

Now I want to see if there is anything I want to emphasize by putting it in all capital letters or changing the way the word looks. I think I want to make the words "round," "noticeable" and "loud" in all capital letters to give the poem a better effect. Let's see how it looks with these edits:

When I'm with others

I'm not a cello

Because I'm not ROUND and NOTICEABLE

I'm not the drums

Because I'm not LOUD

I'm like a cat

Quiet but surprising

I can creep up on you

But always with a smile

I like the way this looks. The important words in my poem now stand out. Now I will continue editing the rest of my poems.

I chose to use traditional poetic convention of capitalizing the first letter of every line — but not all poets do that today. I have the choice to make some lines begin with lower case letters. Maybe I will think about that when I edit one of my other poems.

Preparing for Writer's Work Time

Give the following directions:

- Open the most updated version of your poems stored in Step 3, *Submit Your Revised Poems*. Select one of your poems that you would like to edit.
- Exchange work with a partner to review one another's poems for grammar and punctuation.
- Use spelling and grammar check to continue to proofread your poems. Refer to DD's *E-Tutorial: Spelling and Grammar Check* in the *Online Classroom*.
- Think about which words you would like to emphasize in your poems and how you can use grammar and punctuation to do so.
- Modify your poems visually for emphasis.
- Revise the titles of your poems.
- Resave your poems and submit them to the *Online Classroom* activity *Submit Your Final Poems*.

Writer's Work Time (30 min)

Students work with a peer to edit the grammar and punctuation of their poems. Students first edit their poems following conventional grammar and punctuation rules. They then adjust the grammar, punctuation and visual appearance of their poems to emphasize words or lines that give the poems special meaning. They may decide not to capitalize the first word of each line if it strengthens the meaning. When there are five minutes remaining in Writer's Work Time, students should resave their documents and then submit them to the activity *Submit Your Final Poems* in Step 4 of the *Online Classroom*.

Conferring and Differentiation

During Writer's Work Time, determine if student work has:

- correct spelling and grammar, as appropriate within the framework of poetry.

Using the chart below as a guide, conduct individual conferences and/or guided groups. On the Conferring Log, record what you find, what you teach and next steps for the student.

What you might find:	Suggested Approaches:
Trouble finding grammatical errors	Demonstrate process: Have students work in pairs and read their poems aloud to each other to check for grammar, spelling and line breaks.

Intermediate and Experienced**Modify Assessment/Outcome:**

Use appropriate *Poetry Rubric* (Handout 1.1a) to assess work.

Sharing and Lesson Summary (5 min)

Reconvene the class. Revisit the *Poetry Rubric* (Handout 1.4a). Point out conventions that have been addressed in this lesson, such as:

- Poets sometimes break with conventional grammar to strengthen the message they want to communicate in their poems.

Ask students to revisit the rubric and give their poems final ratings as a last step before publishing. If you have access to a computer for instruction, check to see how many students have submitted their drafts to the activity *Submit Your Final Poems*. Give the students who have not submitted their drafts a chance to do so.

Checkpoint

Review students' portfolios by collecting them or logging into the *Online Classroom*. Review the work to assess whether the students' poetry has evidence of revision for the following:

- topic and ideas
- structure/organization
- literary devices/figurative language
- musical tools/conventions

Record on the *Teacher's Checklist* what students have completed to this point. If the majority of students drafted poems, they are ready to practice performing them. If not, it is important to give students more time or reteach, using the differentiated instruction and conferring strategies listed above. Depending on the number of students who continue struggling, you may opt to proceed and to form a small guided group to offer additional help during the next lesson.

Lesson 4.2: Gather a Portfolio of Poems

Lesson at a Glance

Students review their poems and prepare them for publication. With the guidance of the teacher, students then publish their finished essays on their class ezine.

Objectives

Students will describe the purpose of writing poetry. Students will understand the difference between poetry and prose. Students will submit their portfolios of poems to their class ezine.

Focusing Question

How is poetry different from prose?

Prep & Tech



A wall chart with an editing checklist (optional)
A poem you revised in Step 3 and have begun to edit



4.2a: *Publish on Writing Matters*: DI



Student computers with Internet access

Limited Tech Options

If there is no access to the technology needed for this lesson, try the following options:

- Mini Lesson: Instead of showing the animated program, discuss the ways in which poets share their poems with an audience. Model how to read a poem for an audience.
- Writer's Work Time: Instead of instructing students to edit their poems in a word processing document, ask them to edit their handwritten drafts. Instead of instructing students to submit their responses to literature to their class ezine, have them spend time reading, sharing and celebrating each others' writing.

This lesson is the same for Beginners, Intermediate and Experienced level students.

Mini Lesson (10 min)

Show lesson visuals, *Gather a Portfolio of Poems*.

Today's Strategy: To share what students have learned and accomplished by publishing their portfolios.

Show lesson visuals, *Gather a Portfolio of Poems*.

Introduce the step by showing the animated program

Edit & Publish. Explain to students that poetry is often best understood and experienced when heard. Poetry has rhythm and rhyme that helps place emphasis on certain words or phrases within the poem. Poetry also creates images or mind pictures in our minds as the reader reads or listens to the poem. Students will get the chance to prepare for a live performance of their poems before the end of the unit. They first have to publish.

Explain that this lesson represents the final stage of the writing process – both editing and publishing. Tell students that first, they will proofread and make final edits on their responses to literature. Then they will publish their responses to literature on the class ezine, an online publication dedicated to celebrating student writing.

Have students reflect on their experience as poets prior to publishing online. Ask students to comment on how poetry differs from prose. Prompt a brief discussion using one or more quote(s) by published poets. Some examples follow:

- June Jordan: "Poetry is the maximum emotional impact using the minimum number of words."
- Adrienne Rich: "Poetry can break open locked chambers of possibility; restore numbed zones to feeling..."
- Rita Dove: "By making us stop for a moment, poetry gives us an opportunity to think about ourselves as human beings on this planet and what we mean to each other."
- Naomi Shihab Nye: "Poetry is a conversation you have with yourself."

Teacher Model

- Open the word processing document with your poems.
- Remove extra spaces, bold the titles of your poems and label each one with the proper subgenre of poetry (e.g., haiku, self-portrait).
- Resave your poetry with a new name that includes the word "final."
- Go to the Step 4 activity called *Submit Your Final Poems* and upload your poetry.
- Publish in the class ezine.

Narrative

First, I am going to open the Word document with the most updated version of my poem. I downloaded it from the Online Classroom. I am going to review the poems using the Poetry Rubric and make any final changes. I want to remove extraneous spaces, bold the titles of my poems and label each poem with the proper subgenre of poetry.

Preparing for Writer's Work Time

Distribute student computers. Give the following directions:

- Open the most updated version of your writing stored in the *Online Classroom* in the Step 4 activity titled *Submit Your Revised Poems*.
- Save you revised writing with a new title that includes the word "final" and upload it to the *Submit Your Final Poems* activity under Step 4 of the *Online Classroom*.
- Use *Publish Your Writing - DI* (Handout 4.2a) to publish online.

Writer's Work Time

Students publish using *Publish Your Writing - DI* (Handout 4.2a) as a guide. While students are submitting their work to the ezine, encourage them to carefully review the text they enter in each box to make sure that it is accurate. Discourage students from using fancy fonts or "Word Art" in their writing because they will usually display incorrectly within the ezine.

Note: Depending on your students' computer proficiency, you may wish to show *DD's e-tutorial: Cutting and Pasting*, which explains how to cut, copy and paste text in a word processing document or break this mini lesson up into smaller lessons that take place over two days.

Conferring and Differentiation

During Writer's Work Time, determine if student work is ready for publication.

Using the chart below as a guide, conduct individual conferences and/or guided groups. On the *Conferring Log*, record what you find, what you teach and next steps for the student.

What you might find:	Suggested Approaches:
Work not ready for publication	Use another modality: Send students back to the Online Classroom activity in Step 3 titled Share Your Revised Poems to get ideas from peers.
Difficulty publishing	Use DI handout: Provide student with <i>Publish Your Writing — DI</i> (Handout 4.2a). Use another modality: pair students who are finding it difficult to post online with peers who are more comfortable with the process.
Ready for more	Provide extension: Have students write an About the Author to include in the back of their anthologies.

Sharing and Lesson Summary (5 min)

Reconvene the class. Direct students to the *Step 4* activity titled *Reflect on Writing Poetry*. Ask them to think about what they learned from writing poetry and to post their reflections. Students should reflect on the genre of poetry, answering the following questions: How did I make my voice heard through poetry? How was I able to express myself and my world through poetry? How did writing poetry differ from writing prose? While on the site, students can also post their goals for their future writing. Advise students to refer to the *Poetry Rubric* for help in formulating their thoughts about the genre of poetry.

Lesson 4.3: Read and Perform Poetry

Lesson at a Glance

Students learn fundamental strategies for performing their poems and implement those strategies as they read their poems to their peers. They use the *Poetry Rubric* (Handout 1.4a) to learn how their performance will be judged at the culminating Teaching Matters Spoken Word Event. Advanced performance strategies are addressed in (Supplementary) Lesson 4.5: *Rhythm and Motion*.

Objective

Students will perform their poems effectively in front of an audience of their peers.

Focusing Question

How do poets share their writing with others?

Prep & Tech



4.3a: *Media Consent Form*

4.3b: *S.E.L.F. Guide – Beginner*

4.3b: *S.E.L.F. Guide – Intermediate*

4.3b: *S.E.L.F. Guide – Experienced*



Student computers and speakers

Limited Tech Options

If there is no access to the technology needed for this lesson, try the following option:

- **Writer's Work Time:** Make sure to have print copies of students' poems for them to use while practicing and reciting their poems.

Notes:

(1) Classes are encouraged to make audio recordings of students reading their poems. See Supplementary Lesson 4.4: *Record Your Poems* for instructions on recording and uploading audio to the class ezine.

(2) For more practice with the performance of poetry, there is another supplementary lesson focusing on rhythm and movement techniques, Lesson 4.5: *Rhythm and Motion*.

Mini Lesson (10 min)

Show lesson visuals, *Read and Perform Poetry*.

Today's Strategy: To share what students have written through reading their poems aloud the way they are meant to be read and heard.

Explain that students will learn strategies for reading and performing their poetry. Tell students that poets often share their work at poetry readings or formal spoken word events. These events take place in libraries, bookstores, cafes and other venues. If you are organizing a school assembly for students to share their poems, provide students with more information about it. As part of this unit, some of them will have an opportunity to deliver a poem at the Teaching Matters Spoken Word Event.

Demonstrate poor and good performance technique using an excerpt from one of your poems or from a mentor text. Read the poem aloud to the class in a low voice, with little enunciation and emotion. You may wish to use Maya Angelou's "Phenomenal Woman" or Willie Perdomo's "Where I'm From."

Get student feedback on your reading. Ask students to point out ways in which you could improve your reading. Write out student responses. Anticipate that their suggestions will include:

- speak louder (project)
- speak clearly
- slow down
- express the feelings communicated in the poem by using your voice.

Emphasize that readers can also communicate meaning and emotion by reading certain lines faster or slower or by using pauses, as we heard earlier in the unit ("We Real Cool" by Gwendolyn Brooks from the Academy of American Poets website, <http://www.poets.org/viewmedia.php/prmMID/15433>).

Teacher Model

- Reread the poem/excerpt.
- Think aloud about your favorite words, lines or phrases and underline them.
- Decide what the pace of the poem should be, where you should project your voice and where you should pause.
- Using the class' suggestions, read the poem aloud to the class. Make sure to clearly enunciate the title and author of the poem before reading.
- Introduce the acronym S.E.L.F. to help students remember good techniques for delivering a poem to an audience. Guidelines for these techniques are listed on *S.E.L.F Guide – Beginner* (Handout 4.3b)
 - Stand up straight
 - Eye contact
 - Loud enough
 - Feeling and emotion
- Ask students to compare and contrast your two readings of the poem using the performance column of the rubric:
 - o What score would your second reading receive?
 - o Why was one reading more engaging than the other?

Narrative

I'm going to read "Where I'm From" by Willie Perdomo.

[Poem originally printed in Willie Perdomo. Where a Nickel Costs a Dime. NY: Norton, 1996.

Poem printed here with permission of the author.]

*Where I'm from,
it's late night scratches of rats' feet
that explains what my mother means
when she says slowly,
"Bueno, mijo, eso es la vida del pobre."
(Well, son, that's the life of the poor).
Where I'm from,
it's sweet like my grandmother
reciting a quick prayer
over a pot of hot rice and beans.
Where I'm from,
it's pretty like my niece
stopping me in the middle of the street
and telling me to notice all the stars in the sky.*

For this poem, I am going to make some notes about how I want to perform it. I am going to underline my favorite lines and make notes about what lines I want to say faster or louder.

*Where I'm from,
it's late night scratches of rats' feet
that explains what my mother means
when she says slowly,
"Bueno, mijo, eso es la vida del pobre." [say slowly with emphasis]
(Well, son, that's the life of the poor).
etc.*

Preparing for Writer's Work Time

Give the following directions:

- Review your poems. Choose two (a first choice and one alternate) to perform for an audience.
- Starting with your first choice, underline favorite words, lines and/or phrases in the poem.
- Adjust the pace and volume of your delivery to best convey the poem's meaning.
- If time permits, do the same with the alternate poem.
- Choose one poem to read aloud to a partner. The "listener" should write down the words, lines and/or phrases that are the most colorful and then share that feedback with the reader.
- Practice reciting your poems with classmates, stressing the underlined phrases and making notes on the *S.E.L.F. Guide – Beginner* (Handout 4.3b).

Writer's Work Time (20 min)

Students choose one poem that they feel others can relate to and that they would like to perform for an audience. Their selection is important because it will be what they may ultimately read at the school assembly or the Teaching Matters Spoken Word Event. Students read their poems to themselves and choose the parts they would like to emphasize through performance. They read their poems to a partner. Through peer feedback, students make adjustments to the performance of their poems in preparation for reading their poem to the class. They then practice reading.

Sharing and Lesson Summary (15 min)

Reconvene the class. Ask four to five students to read one of their poems to the class. After each student reads his/her poem, allow the class to ask the poet why s/he chose that poem. Then ask the class to provide positive feedback to the reading using the rubric as a guide.

Lesson 4.4: Record Your Poems (Supplementary)

Lesson at a Glance

Students learn strategies for performing a fluid and engaging reading of their poems. They make use of the written cues for pausing, pacing and emphasis (line- and stanza breaks, commas).

Objective

Students will deliver a fluid and engaging reading of their poems.

Focusing Questions

How do poets read and record their poems? What makes an effective reading?

Prep & Tech



4.4a: *Record Your Poem – Beginner*

4.4a: *Record Your Poem – Intermediate*

4.4a: *Record Your Poem – Experienced*



Student computers and microphones

Limited Tech Options

If there is no access to the technology needed for this lesson, try the following option:

- **Writer's Work Time:** Make sure to have print copies of students' poems for them to use while practicing and reciting their poems.

Notes:

(1) Choose a recording method that will work easily with the technology available in class. Ways to record poems with simple tools include:

- Audio Recorder in the *Online Classroom* (web-based)
- Audacity free software download

This lesson uses the audio recorder in the *Online Classroom*. This option works best with Internet Explorer. If this is not possible, your Teaching Matters consultant will assist you with another method. Your consultant can also assist you with the process of uploading your audio files to the *Online Classroom* and your ezine.

(2) For more practice with the performance of poetry, there is an additional lesson focusing on rhythm and movement techniques, *Lesson 4.5: Rhythm and Motion. (Supplementary)*.

Mini Lesson (10 min)

Show lesson visuals, *Record Your Poems*.

Today's Strategy: To learn how to make an audio recording so that others can hear our poems online.

Explain that creating an audio recording is different than performing live. The goal for the audio recording is to produce a reading that is fluent and engaging to an online audience who would like to hear the author's interpretation of the poem.

Review strategies for a good reading in an audio recording:

- speak loud enough
- speak clearly
- express the feelings communicated in the poem.

Present good models of poetry read aloud. Tell students that sometimes poets provide some background about the poem, what it is about and why they wrote it, before they read. You may wish to show some models from The American Academy of Poets website which offers good examples of readings with background information, such as "The Negro Speaks of Rivers" by Langston Hughes (<http://www.poets.org/viewmedia.php/prmMID/15722>) and "We Real Cool" by Gwendolyn Brooks (<http://www.poets.org/viewmedia.php/prmMID/15433>).

Teacher Model

- Reread the poem you chose to perform.
- Think aloud about what the poem means and why you decided to write it.
- Write down a few notes or a couple of sentences that provide some background about why you wrote the poem and what it is about.
- Practice reading your background information and poem two times to become comfortable with how you will describe the poem and the pace of your reading.
- Go to the *Online Classroom* activity titled *Record Your Poem*.
- Record your poem. Make sure to clearly enunciate the title of the poem and the author's first name and last initial before reading.
- Save the audio file with your name and upload it to the activity *Record Your Poem*.
- Go to your *Writing Matters* class ezine and find the model article you posted in Lesson 4.2.
- Click the **Edit Article** button.
- Select the **Podcast Your Writing** link below your writing and show students how to upload their audio files to the ezine.

Preparing for Writer's Work Time

Distribute *Record Your Poem* (Handout 4.4a). Give the following directions:

- Reread the poem you have written on *S.E.L.F. Guide – Beginner* (Handout 4.3b).
- Practice reading your poem with feeling and expression.
- Go to the *Online Classroom* activity titled *Record Your Poem*.
- Work with a partner and follow the directions to record the poem.
- Save the audio file with your first name and submit it to the Step 4 activity titled *Record Your Poem*.
- Go to your *Writing Matters* class ezine and find the article you posted in Lesson 4.2.
- Click the **Edit Article** button.
- Select the **Podcast Your Writing** link below your writing and upload the audio file you just created to the ezine.

Writer's Work Time (30 min)

Students reread the poem they chose for performance and think about why they wrote it and what it means. They write down a few ideas about why they wrote the poem. Students prepare with a partner to record their poems in the *Online Classroom* activity titled *Record Your Poem*.

Students might read a quick practice for the teacher before they record.

Sharing and Lesson Summary (5 min)

Reconvene the class. Display the *Online Classroom* activity *Record Your Poem*. Ask two or three students to share their recording with the class by downloading them from the activity and playing them. If students uploaded their audio files to the class ezine, you may play the files directly from the ezine.

For each reading, ask the following questions:

- How did the pace of the reading affect the meaning of the poem?
- What does the background information add to your understanding of the poem?

Lesson 4.5: Rhythm and Motion (Supplementary)

Lesson at a Glance

Students learn strategies for performing poetry for an audience, focusing on ways to use rhythm and movement in delivering a compelling reading.

Objective

Students will deliver a fluid and engaging reading of their poems using body movement and rhythm where they add to the overall performance.

Focusing Question

How can you use movement and rhythm to strengthen the performance of their poems?

Prep & Tech



Student computers



Hard copies of students' poems published in the *class* ezine

Limited Tech Options

If there is no access to the technology needed for this lesson, try the following option:

- **Writer's Work Time:** Make sure to have print copies of students' poems for them to use while practicing and reciting their poems.

Mini Lesson (10 min)

Show lesson visuals, *Rhythm and Motion*.

Today's Strategy: To prepare to perform poetry by using rhythm and motion effectively.

Explain that rhythm and motion, when used effectively, enhance poetry performances. Tell students that spoken-word poets enhance their performance by connecting the poetry to music, using a familiar rhythm in their delivery and using body or arm movements to emphasize an idea visually. These techniques can be subtle and do not have to be used throughout the poem. For example, when thinking about adding rhythm, ask students the following question:

- If your poem was a song, what kind of beat would it have? Salsa? Hip-hop? Reggae?

When thinking about adding movement, ask students:

- If a poem has a line about the beach, what kind of movement could you use to show it?
- If a poem is about a basketball game, how could you use movement to make the reading more interesting?

Show real examples of spoken word poets using movement and rhythm to enhance the meaning and impact of their work. An excellent example is a performance by Timothy Medel, who clearly demonstrates rhythm and motion at The New York Knicks sponsored poetry slam. Find the link to this performance in *Porf. P's Office*.

Youth Speaks is an organization that promotes spoken word poetry among high school students. Their website also contains videos of students performing their poetry. The videos are housed at the University of Wisconsin's Office of Multi-Cultural Arts, in the gallery Find the link to this performance in *Porf. P's Office*. Scroll down to see the teen poets.

Teacher Model

- Reread the poem you chose for performance.
- Think aloud about whether the performance of your poem should have a musical rhythm and about places you can enhance your performance with movement.
- Rearrange the line-breaks to emphasize rhythm. Write notes at the end of appropriate lines for movement.
- Read your poem aloud with the enhancements for rhythm and movement.

Preparing for Writer's Work Time

Give the following directions:

- Reread the poem you will perform.
- Think about any musical rhythm and lines you can enhance with movement. Go to Freeplay Music to listen to or download samples of music for different moods (<http://freeplaymusic.com/>).
- Refer to the *S.E.L.F. Guide - Beginner* (Handout 4.3b) as you plan your performance.
- Practice reading the poem with the enhancements for rhythm and motion.
- Read your poem to a partner with the enhancements for rhythm and movement. Ask the partner to use the *Poetry Rubric - Beginner* (Handout 1.4a) to judge your performance.

Writer's Work Time (30 min)

Students reread the poem they chose for performance and think about ways to improve their performance with rhythm and movement. They decide if they would like to perform their poem to a rhythm or add movement to their performance. Students need to know their poems well in order to be effective using rhythm and/or movement. Practice with a partner should therefore emphasize both knowing the poem and using movement and motion.

Sharing and Lesson Summary (5 min)

Reconvene the class. Ask two or three students to perform their poems for the class.

For each performance, ask the following questions:

- How did the rhythm affect the meaning of the poem?
- What does the movement add to your understanding of the poem?

Appendix Contents

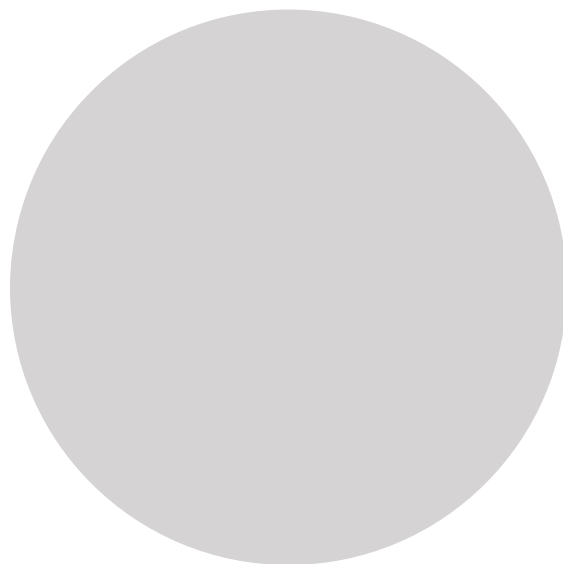
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Beginner Handouts

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1.1a: Poetry Packet (Page 1 of 9)

Self-portrait Poems

"I Have Hands Like My Dad" by Jacob R.

"Braver" by Kimberly C.

"Who Am I?" by Felice Holman

"I Myself" by Angel Gonzalez

"Self-Portrait" by Simon

"I Feel like a Puppy" by Alberto Santillana

"By Myself" by Eloise Greenfield

"My Soul" by Ember Ward

Poetry Hides Poems

"In the Elements" by Jessica L.

"Sun" by Valerie Worth

Haiku

"Black River Streets" by Georgia Heard

"Jamaica Avenue" by Emily

"Dandelions" by Libby

Memory Poems

"Rainy Day" by Grace

Musical Tools Poems

"Umbrellas" by Maxine Kumin

"Eagle Flight" by Georgia Heard

"John Coltrane Ditty" by Dakari Kamau Hru

"The Bells" by Edgar Allan Poe

Reading Companion

"I, Too, Sing America" by Langston Hughes

"anyone lived in a pretty how town" by e. e. cummings

Sonnet By Margaret Bruner

"Dawn in New York" by Claude McKay

"Dawn Revisited" by Rita Dove

"My First Memory (of Librarians)" by Nikki Giovanni

Excerpt from *The Library Card* by Jerry Spinelli

Citations for all writing included in this packet can be found on the Citations page located in the Teacher Resources section at the end of the *Writing Poetry* binder.

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1.1a: Poetry Packet (Page 2 of 9)

Self-portrait Poems

I Have Hands Like My Dad by Jacob R.

I have hands like my dad,
Shaking with others every day,
They do the talking for him,
Scribbling with a pen,
Behind a desk,
Typing daily,
I have hands like my dad,
Dark in color,
Veins solid like rivers,
Smooth skin on outstretched fingers,
Nice clean polished nails,
Knuckles, high and proud,
Palms that a fortune teller could read ever so clearly,
I have hands like my dad,
Swinging a golf club at the beat of a heart,
Swinging a bat in the sand,
Plunging into water and stroking forward,
Oily and greasy from oil in a car,
Carving meat with a chuckle,
Turning a piece of chicken on the barbeque,
I have hands like my dad,
Hand in hand walking down the coast,
Hands slithering down my stomach tickling every inch,
Playing "monster" with claws
Giving me a high-five as I score a basket,
Clapping ever so loudly at my games,
I have hands like my dad,
With the way he treats me,
And how I want to treat my kids,
With only my hands,
I have hands like my dad.

Braver by Kimberly C.

I wake up
And put on
A variation
Of the boring outfit
I wear
Every single day. I wish
I were braver. I head downstairs
At 6:54,
The same time every day.
I wish I were braver.
It is fifth period and
I eat my granola bar,
The same kind
As yesterday. I wish
I were braver.
The instant I get home
I begin my homework, never
Putting it off
Until night.
My routine remains the same,
Never changing.
But, one day, I know
I'll be braver.

Name: _____ Date: _____



1.1a: Poetry Packet (Page 3 of 9)

Who Am I? by Felice Holman

The trees ask me,
And the sky,
And the sea asks me
Who am I?

The grass asks me,
And the sand,
And the rocks ask me
Who am I?

The wind tells me
At nightfall,
And the rain tells me
Someone small.

Someone small
Someone small
But a piece
of
it
all.

I Myself by Angel Gonzalez

I myself
Met me face to face at a crossroads.
I saw in my face
A stubborn expression, and a hardness
In the eyes, like
A man who would stop at nothing

The road was narrow, and I said to me;
"Stand aside, let me pass,
For I have to get to such and such a place."

But I was weak, and my enemy
fell upon me with all the weight of my flesh
and I was left defeated in the ditch.

That's the way it happened, and I never could
reach that place, and ever since
my body walks alone, getting lost,
distorting whatever plans I make.

Self-portrait Poem by Simon

I'm a flute that is calm
Making peaceful music
I'm a rainy day that always drifts
Raining down, thunder roars, lightning flashes
I am winter that is frozen and depressed
Blizzards pouring down like raining dogs
Burying everything it covers
I'm a big scoop of ice cream sundae
That always makes your brain freeze when you eat
it

Paralyzing your thoughts and can't think of
anything except cold
5:00 P.M. where I can be free after doing my
homework

When I can do anything I want
I can relax for a while
I'm on a mountain peak
Where it is cold and high
And where I'm all alone and calm
Where I can get away from my misery
I'm a thick black color
Where I can't see anything
All alone in the darkness

My Soul By Ember Ward

Sometimes
When I feel like I'm going to fall apart
I hold my ribs, all the way around,
Both sides.
My ribs hold me together,
Like glue.
They keep my breath close to my heartbeat.
They keep my soul from escaping and
Leaving me, grounded.
I hold brightness and shadows in
The hollow were my ribs meet.
I hold them there in the memoires
Of slow, sorrowful music and
Porch steps.
I hold my ribs, until I feel solid.
Until my legs are tree trunks and
My fingers are fruit.

Name: _____

Date: _____



1.1a: Poetry Packet (Page 4 of 9)

Self-portrait Poems: Simile and Metaphor

I Feel like a Puppy **by Alberto Santillana**

I feel like a puppy that
can't catch up with his mother.
Like a creek that runs fast
but can't reach the ocean.
Like a runner who stays all day
in the starting line.
My mind is like an empty box.

Time running like a race car
running at the speed of light.

1. What are the similes that Santillana uses to describe himself in the poem?

2. What do these similes reveal about the poet?

3. Why does the poet use similes? Why doesn't the poet simply state, "I am always left behind." Or, "I never have good ideas?"

By Myself **by Eloise Greenfield**

When I'm by myself
And I close my eyes
I'm a twin
I'm a dimple in a chin
I'm a room full of toys
I'm a squeaky noise
I'm a gospel song
I'm a gong
I'm a leaf turning red
I'm a loaf of brown bread
I'm whatever I care to be
And when I open my eyes
What I care to be
Is me

1. What do the metaphors reveal about the poet?

2. Why do you think the poet has to be "by myself...with my eyes closed" to be all the metaphors named in the poem?

3. What does the poem reveal about the poet?

Name: _____ Date: _____



1.1a: Poetry Packet (Page 5 of 9)

Poetry Hides

In the Elements
by Jessica L.

Poetry hides in an empty suitcase, waiting for an adventure.

Poetry hides in watermelon with no seeds, so much easier to eat.

Poetry hides in the first snow, waiting to grab onto my wool hat and nose.

Poetry hides in the sticky tar wiped across the street and oil pools licking up my shoelaces.

Poetry hides in the weather.

Sun
by Valerie Worth

The sun
Is a leaping fire
Too hot
To go near,

But it will still
Lie down
In warm yellow squares
On the floor

Like a flat
Quilt, where
The cat can curl
And purr.

Haiku

Black River Streets
by Georgia Heard

Rain. River black streets.
Headlights shining. Cars streaming.
Rush to get somewhere?

Jamaica Avenue
by Emily

Different languages
Spoken on the crowded street
Strangeness in my ears

Dandelions
by Libby

Tough little flowers
Hard pavement cannot stop them
Sneaking through the cracks

Memory Poem

Rainy Day
by Grace

I hear the shrieks and whispers of the wind,
The swirling dance of the air.
I hear the wind whirling
And the rustling of leaves.
I taste the fresh wind blowing from the ocean,
The taste of salt lingers in the air.
I taste the cool breeze as it rushes into my mouth.
I feel the rain pierce my skin,
The cold stings pour from the sky.
I feel the mad rush of the wind
It streaks through my hair.
I see the black, endless clouds,
The darkness of a storm.
I see the tall, majestic trees
Bend in the force of the wind.
I smell the ocean breeze,
The musty air envelopes me.
I smell the freshness of wet leaves.

The clouds part,
The sun appears

Name: _____ Date: _____



1.1a: Poetry Packet (Page 6 of 9)

Musical Tools

Rhyme

Umbrellas **by Maxine W. Kumin**

It's raining in the city.
I hope it rains for hours.
All of the umbrellas
Open up like flowers.

Come look out my window!
Polka dots in lines
Wag their stems and
Tilt to read the signs.

Plaid ones cross at corners
Striped ones wave about.
It's raining in the city;
The flowers have come out.

Alliteration

Eagle Flight **by Georgia Heard**

Eagle gliding in the sky,
circling, circling way up high—
wind is whistling through your wings.
You're a graceful kite with no string.

(published in Georgia Heard. *Creatures of Earth, Sea, Sky*. Honesdale, PA: Boyds Mill Press, 1997.)

Onomatopoeia and Repetition

The Bells **by Edgar Allan Poe**

Hear the sledges with the bells—
Silver bells!
What a world of merriment their melody
foretells!
How they tinkle, tinkle, tinkle,
In the icy air of night!
While the stars that oversprinkle
All the heavens, seem to twinkle
With a crystalline delight;
Keeping time, time, time,
In a sort of Runic rhyme,
To the tintinnabulation that so musically
wells
From the bells, bells, bells, bells,
Bells, bells, bells—
From the jingling and tinkling of the bells.

John Coltrane Ditty **by Dakari Kamau Hru**

John be playin'
I be swayin'
help me git dat jazz

He be tootin'
I be hootin'
help me git dat jazz

I be crowin'
while he blowin'
funky razamataz
John be screechin'
I be reachin'
Reachin' out for jazz!

Name: _____ Date: _____



1.1a: Poetry Packet (Page 7 of 9)

Reading Companion

I, Too, Sing America by Langston Hughes

I, too, sing America.

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

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

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

I, too, am America.

anyone lived in a pretty how town by e. e. cummings

anyone lived in a pretty how town
(with up so floating many bells down)
spring summer autumn winter
he sang his didn't he danced his did

Women and men(both little and small)
cared for anyone not at all
they sowed their isn't they reaped their same
sun moon stars rain

children guessed(but only a few
and down they forgot as up they grew
autumn winter spring summer)
that noone loved him more by more

when by now and tree by leaf
she laughed his joy she cried his grief
bird by snow and stir by still
anyone's any was all to her

someones married their everyones
laughed their cryings and did their dance
(sleep wake hope and then)they
said their nevers they slept their dream

stars rain sun moon
(and only the snow can begin to explain
how children are apt to forget to remember
with up so floating many bells down)

one day anyone died i guess
(and noone stooped to kiss his face)
busy folk buried them side by side
little by little and was by was

all by all and deep by deep
and more by more they dream their sleep
noone and anyone earth by april
wish by spirit and if by yes.

Women and men (both dong and ding)
summer autumn winter spring
reaped their sowing and went their came
sun moon stars rain

Name: _____ Date: _____



1.1a: Poetry Packet (Page 8 of 9)

Sonnet

By Margaret Bruner

There have been many cats I loved and lost,
And most of them were of the mongrel breed;
Stray felines have a mighty power to plead,
Especially when chilled by snow and frost.
No matter if by cares I am engrossed,
Somehow I feel that I should intercede,
They seem so much like human folk in need--
Like waifs by winds of hardship roughly tossed.
I think that I should not be satisfied
In heaven with harps and wings and streets of gold,
If I should hear by chance a noise outside
Like some lost kitten crying in the cold,--
How could Saint Peter think my act a sin
If I should tiptoe out and let it in?

Dawn in New York by Claude McKay

The Dawn! The Dawn! The crimson-tinted,
comes
Out of the low still skies, over the hills,
Manhattan's roofs and spires and cheerless
domes!
The Dawn! My spirit to its spirit thrills.
Almost the mighty city is asleep,
No pushing crowd, no tramping, tramping feet.
But here and there a few cars groaning creep
Along, above, and underneath the street,
Bearing their strangely-ghostly burdens by,
The women and the men of garish nights,
Their eyes wine-weakened and their clothes
awry,
Grotesques beneath the strong electric lights.
The shadows wane. The Dawn comes to New
York.
And I go darkly-rebel to my work.

Dawn Revisited By Rita Dove

Imagine you wake up
with a second chance: The blue jay
hawks his pretty wares
and the oak still stands, spreading
glorious shade. If you don't look back,
the future never happens.
How good to rise in sunlight,
in the prodigal smell of biscuits—
eggs and sausage on the grill.
The whole sky is yours
to write on, blown open
to a blank page. Come on,
shake a leg! You'll never know
who's down there, frying those eggs,
if you don't get up and see.

My First Memory (of Librarians) By 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.

Name: _____ Date: _____



1.1a: Poetry Packet (Page 9 of 9)

From *The Library Card* by Jerry Spinelli

He had passed the library many times in his life, hundreds, but he had never gone inside. He was not even sure it was for kids.

He pulled the blue card from his pocket. He had put it there after picking it up from the floor that morning. For the first time he took a good look at it. One side was blank. The other side was...blank too! He kept turning it over and over. He could have sworn it said LIBRARY CARD when he had looked at it on the roof.

It was just a blue, blank scrap.

And yet still, somehow, he knew it was a library card.

Problem was, he wasn't sure how it worked. He thought maybe it was like a ticket, giving the holder admittance, as to a basketball game. Finding no ticket-taker at the door, he entered, walked up three steps, turned a corner, and found himself facing a counter with a lady behind it.

When the lady looked up and saw him coming, she smiled as if she knew him. Was he supposed to know her? He walked up to the counter and showed her the card. He felt silly showing a blank card. "You collecting tickets?" he said.

She took the card. She looked at it, then into his eyes. The silly feeling vanished. "No," she said, "this is not to let you in. It's to let a book out." She reached across the counter and slid the card into his coat pocket. "Now, how may I help you?"

Mongoose told the lady about the big bug. She nodded and went away for a minute. She returned with a book.

"You'll find what you need in here," she said. She handed him the book. She smiled. "Good reading."

As he left the library, he stuck the book under his coat and in his waistband. He sprinted home.

Name: _____

Date: _____



1.1b: Poetry Checklist

Review the checklist below as you write your poems. Check off each item that you have completed for each poem.

Objective	Self-portrait	Poetry Hides	Memory	Surroundings
Completed First Draft				
Added Metaphor/ Simile				
Added Personification				
Revised for Line-/Stanza Breaks				
Revised for Word Choice				
Revised for Musical Tools				
Edited Spelling				
Edited Punctuation				
Completed Final Draft				
Practiced Performance				

Notes:

Name: _____ Date: _____



1.2a: Self-portrait Brainstorm

Write a list of words or phrases that describe you as a person (e.g., friendly, insecure about my height, bossy, etc.)

Brainstorm your Self-portrait Poem using these lists of similes and metaphors.

Similes:

I want to describe myself...

Like (a type of weather)

Like (an animal)

Like (a type of food)

Like (a place)

Like (a favorite _____ ?)

Like (a color)

Metaphors:

When I am by myself...

I am (a type of musical instrument)

I am (a type of bird)

I am (a season of the year)

I am (a type of vehicle)

I am (a character in a book)

I am (a time of day)

Name: _____

Date: _____



1.4a: Poetry Rubric (Page 1 of 2)

Identify statements that best describe student's work.

	Exceeds Standard Level 4	Meets Standard Level 3	Developing Level 2	Rewrite Level 1
	Topic and Ideas: Does your topic mean something to you and your readers?			
overall ideas	- Imaginative, grabs reader's attention - Makes insightful or meaningful connection to self or world	- Engaging or relevant, interests reader - Makes reasonable or relevant connection to self or world	- Ordinary or predictable - Makes a superficial connection to self or world ("he's a boy, I'm a boy")	- Boring or unimaginative - Makes no connection to self or world or connection is confusing
Assign Points (Circle one)	20 19	18 17 16	15 14 13	12 11
	Organization: Is your writing easy to follow?			
sequence of ideas	- Order of lines and stanzas enhances meaning - Complete and coherent	- Order of lines and stanzas makes sense - Logical	- Order of lines and stanzas makes sense some of the time - Understandable even though a few parts out of place or confusing	- Order of lines and stanzas does not make sense, detracts from meaning - Hard to follow
Assign Points (Circle one)	20 19	18 17 16	15 14 13	12 11
	Language: Have you chosen words that clearly explain what you mean?			
descriptive language	Vivid, original describing or showing	Clear and specific way of describing or showing	Basic, unoriginal or repetitive way of describing or showing	Tells, does not describe or show
word choice	Colorful or powerful word choice	Specific and clear word choice	Unoriginal or overdone word choice	Vague, dull or inaccurate word choice
Assign Points (Circle one)	20 19	18 17 16	15 14 13	12 11
	Conventions: Did you pay attention to the rules of writing?			
	- Spelling consistently accurate - Punctuation and capitalization enhance meaning	- Spelling mostly accurate - Punctuation and capitalization make sense most of the time	- Spelling sometimes accurate - Punctuation and capitalization sometimes make sense	- Spelling often inaccurate - Punctuation and capitalization detract from meaning
Assign Points (Circle one)	20 19	18 17 16	15 14 13	12 11

Name: _____

Date: _____



1.4a: Poetry Rubric (Page 2 of 2)

	Exceeds Standard Level 4	Meets Standard Level 3	Developing Level 2	Rewrite Level 1
	Poetry Characteristics: How well have you incorporated specific genre characteristics?			
figurative language	Striking and meaningful use of : • simile • metaphor • personification	Specific and accurate use of: • simile • metaphor • personification	General or ordinary use of: • simile • metaphor • personification	Confusing or misused: • simile • metaphor • personification
musical tools	Striking and meaningful: • alliteration • onomatopoeia • repetition • rhyme	Specific and accurate: • alliteration • onomatopoeia • repetition • rhyme	General or ordinary: • alliteration • onomatopoeia • repetition • rhyme	Confusing or misused: • alliteration • onomatopoeia • repetition • rhyme
form	• Structured poem (haiku) contains all traits and is effective/meaningful	• Structured poem (haiku) contains all traits	• Structured poem (haiku) contains some of the necessary traits	• Structured poem (haiku) lacks most traits
Assign Points (Circle one)	20 19	18 17 16	15 14 13	12 11

Get a Score

Calculate a score for each category of the rubric. Then add to get a total score.

Topic and Idea (11–20)

Organization (11–20)

Language (11–20)

Conventions (11–20)

Poetry Characteristics (11–20)

TOTAL SCORE (out of 100)

Name: _____ Date: _____



2.2a: Memory Poem

Room 1: Write about a childhood memory. Picture the event. Write a paragraph.	Room 2: Describe the light during the event. Use key words and/or phrases.
Room 3: Describe the sounds you remember. Use key words and/or phrases.	Room 4: Do you have any questions about the memory? Write the questions here.
Room 5: What are your feelings about the event? Use key words and/or phrases.	Room 6: Write some of the most important words from the other five rooms.

adapted from Heard, Georgia. *Awakening the Heart*. Portsmouth: Heinemann, 1998.

Name: _____

Date: _____



2.3a: Surroundings Poem

Write a haiku about something you observe around you. Some possible topics can include:

- What you see out of your window
- What your street looks like first thing in the morning
- A place in your neighborhood you like to go

Brainstorm three to five topics for your haiku:

1. _____
2. _____
3. _____
4. _____
5. _____

Choose one topic. Write a short description of your haiku topic.

Write your haiku using the following format:

(5 syllables)

(7 syllables)

(5 syllables)

Write a second haiku using the same format:

(5 syllables)

(7 syllables)

(5 syllables)

Name: _____

Date: _____



3.1a: Line-breaks (Page 1 of 2)

Read either “Listening to the Grownups Quarreling” by Ruth Whitman or “Teenagers” by Pat Mora. Create line- and stanza breaks. Add a slash (/) for each line-break and a double slash (//) for each stanza break. Then rewrite each poem.

Listening to the Grownups Quarreling by Ruth Whitman

Listening to the grownups quarreling standing in the hall against the wall with my little brother
blown like leaves against the wall by their voices my head like a ping-pong ball between the paddles
of their anger I knew what it meant to tremble like a leaf cold with their wrath I heard the claw of
the rain pounce floods poured through the city skies clapped over me and I was shaken shaken like
a mouse between their jaws

Teenagers by Pat Mora

One day they just disappear into their rooms doors and lips shut and we become strangers in our
own home I pace the hall hear whispers a code I knew but can't remember mouthed by mouths I
taught to speak years later the door opens I see faces I once held open as sunflowers in my hands
I see familiar skin now stretched on long bodies that move past me glowing almost like pearls

Rewrite the poem:

Name: _____

Date: _____



3.1a: Line-breaks (Page 2 of 2)

Listening to the grownups quarreling By Ruth Whitman

Listening to the grownups quarreling
standing in the hall against the
wall with my little brother, blown
like leaves against the wall by their
voices, my head like a ping-pong ball,
between the paddles of their anger:
I knew what it meant
to tremble like a leaf.

Cold with their wrath, I heard
the claw of the rain
pounce. Floods
poured through the city,
skies clapped over me,
and I was shaken, shaken
like a mouse
between their jaws.

Teenagers By Pat Mora

One day they just disappear
Into their rooms.
Doors and lips shut
And we become strangers in our own home.
I pace the hall, hear whispers,
A code I knew but can't remember,
Mouthed by mouths I taught to speak.
Years later the door opens.
I see faces I once held,
Open as sunflowers in my hands, I see
Familiar skin now stretched on long bodies
That move past me
Glowing almost like pearls.

"Listening to the Grownups Quarreling," *Knock at a Star: A Child's Introduction to Poetry*. NY: Little, Brown Young Readers; Revised edition, 1999.

"Teenagers," *What Have You Lost?* Naomi Shihab Nye (Ed.) NY: Harper Teen, 2001.

Name: _____ Date: _____



3.2a: Revise for Word Choice

Read the poem below. Create a list of alternate words for the bolded words.

The Pencil Sharpener by Georgia Heard

The pencil sharpener
makes
the pencil
into a sharp point
and **leaves**
the leftovers out.

Alternate words for “makes”

Alternate words for “leaves”

The Pencil Sharpener

The pencil sharpener

the pencil
into a sharp point
and _____
the leftovers out.

The Pencil Sharpener

The pencil sharpener

the pencil
into a sharp point
and _____
the leftovers out.

(The complete poem “Pencil Sharpener” by Georgia Heard can be found in *The Revision Toolbox: Teaching Revision Techniques that Work*. Portsmouth: Heinemann, 2002.)

This poem has been used with the permission of the author.

Name: _____

Date: _____



4.1a: Editing a Poem

Anonymous
by Christopher D. Viner

I am anonymous.
I am only known to a
small group.
The world doesn't know
 ME.
My future doesn't know
 ME.
Sometimes I am not known to my
 PARENTS.
My insides don't know my outsides.
I am only known to some things but not many.
I AM ANONYMOUS.

1. Which words does the poet choose to capitalize? Why does he choose to capitalize these words?

2. Which word does the poet choose to write in a small font? What is the message he is trying to send?

published in Naomi Shihab Nye (Editor). *Salting the Ocean*. NY: HarperCollins Books, 2000.

Name: _____ Date: _____



4.3a: Media Consent Form

I, _____, (PRINT NAME) hereby grant Teaching Matters and its agents permission to use my child's, _____ (PRINT CHILD'S NAME) likeness, voice, picture and name, for print, radio, or television broadcast as well as for other *Teaching Matters* publications.

I further understand that I will NOT have the option to review the final news article or broadcast story before it is published or broadcast, and that other news media may reprint or re-broadcast the information I am releasing following the initial publication or broadcast.

Signature of Parent/Guardian: _____

Date: _____

Address: _____

City/State/Zip: _____

Tel. Number: Home _____ Office/Other _____

Media Consent Form (Spanish version)

Yo _____, (NOMBRE IMPRESO) concedo a Teaching Matters y sus agentes el permiso de utilizar la voz, nombre foto y apariencia de mi hijo/a _____ (IMPRIMA NOMBRE DEL NIÑO/A) para publicaciones de prensa, radio o televisión, como también para otras publicaciones de *Teaching Matters*.

Entiendo también que no tendré la opción de revisar la versión final del artículo(s) o de la noticia(s) antes de que sea publicada o transmitida. Concedo el permiso para que otros medios de comunicación puedan reimprimir o redifundir la información sobre mi hijo(a) después de la publicación o de la difusión inicial.

Firma del Padre de Familia o Apoderado: _____

Fecha: _____

Dirección: _____

Ciudad/Estado/Código Postal: _____

Numero de Teléfono: Casa _____ Trabajo/Otro _____

Name: _____ Date: _____



4.3b: S.E.L.F. GUIDE (Page 1 of 2)

To take your verses from the page to the stage, take care of your **SELF**. SELF is an acronym for:

- Stand up straight — You've heard this one before.
- Eye contact — Look at your audience. This will be much easier if you memorize your poem and don't have to look at your notes.
- Loud enough — The people in the back of the room should be able to hear you.
- Feeling and emotion — If you care, your audience will care.

More about feeling and emotion: When you perform poetry for an audience, use your voice and body to add meaning. Decide which words, lines and phrases in your poem are most important. Then, think about the feelings you want to communicate. Try using these tools to add punch to your performance:

- **Pace** — Speaking slowly helps your audience enjoy and think about your words, while speaking quickly can communicate excitement. Which parts of your poem should be spoken slowly and which parts quickly?
- **Volume** — Always speak loudly enough to be heard but vary the volume for maximum effect. Speaking loudly can show intense emotion or action, while suddenly dropping to a softer voice can make the audience focus on what you are saying. What parts of your poem will you say loudly and when will you speak more softly?
- **Pauses** — Add emphasis to certain lines, phrases and words by pausing. A pause after a line gives your audience a chance to absorb it. A pause in the middle of an idea can add suspense. Where do you want to pause for emphasis?
- **Gesture** — Emphasize ideas visually with body or arm movements. Gestures can be used in parts of your performance. They can be small or big, depending on your style. They can be literal, such as pretending to shoot a basket, or abstract, such as clenching your fist or putting a hand on your heart to show your emotions. What gestures will add to your performance?

Name: _____ Date: _____



4.3b: S.E.L.F. GUIDE (Page 2 of 2)

Plan Your Performance

Write your poem below. Make notes on pauses and gestures you plan to use. Mark the places you want to speak loudly or softly, quickly or slowly. Review these cues while you are memorizing and practicing your poem.

Notes:
(pauses, gestures, pace, volume)

Name: _____

Date: _____



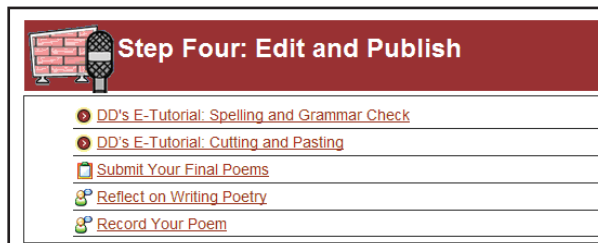
4.4a: Record Your Poem (Page 1 of 2)

You'll need the following things for this activity:

- Completed Handout 4.3b: *S.E.L.F. Guide* or a copy of a poem you would like to record
- A microphone connected to your computer (some computers have built in microphones)
- A PC with Windows XP or a Mac with OS X

1. Prepare to read your poem.

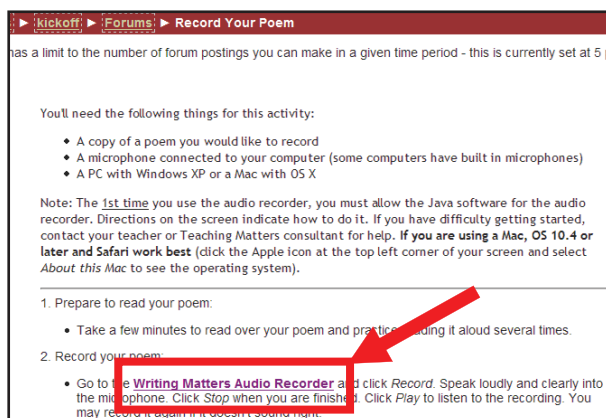
- Take a few minutes to review your poem on the *S.E.L.F. Guide* and practice reading it aloud with feeling and expression.
- Go to the activity **Record Your Poem** in Step 4 of the *Online Classroom*.



- Click the **Writing Matters Audio Recorder** link.

2. Record your poem.

- Click **Record**. Speak loudly and clearly into the microphone.
- Click **Stop** when you are finished.
- Click **Play** to listen to the recording. You may record it again if it doesn't sound right.



3. Save your poem.

- Type your name where it says *rename me* but leave the *.mp3* ending. Click **Save File**. It may take a moment.





3. Share your audio recording (podcast) with your class.

- Click **Post to forum**. An audio recording of your poem is not stored in your Online Classroom.

Don't forget to publish your poem and your audio file on your *Writing Matters* ezine. Directions can be found in Handout 4.2a: *Publish on Writing Matters*.

Note: The 1st time you use the audio recorder, you must allow the Java software to run. Directions on the screen explain how to do it. If you have difficulty getting started, contact your teacher or Teaching Matters consultant for help. **If you are using a Mac with OS 10.4 or later, Safari works best** (click the Apple icon at the top left corner of your screen and select *About this Mac* to see the operating system).

Intermediate Handouts

Step 1: Be a Poet

Handout 1.1a: Poetry Packet _____	Page 133
Handout 1.1b: Poetry Checklist _____	Page 146
Handout 1.4a: Poetry Rubric _____	Page 147

Step 2: Draft a Poem

Handout 2.2a: Memory Poem _____	Page 149
Handout 2.3a: Surroundings Poem _____	Page 150

Step 3: Craft & Revise

Handout 3.2a: Revise for Word Choice _____	Page 152
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Step 4: Edit & Publish

Handout 4.1a: Edit a Poem _____	Page 154
Handout 4.3a: Media Consent Form _____	Page 155
Handout 4.3b: S.E.L.F. GUIDE _____	Page 156
Handout 4.4a: Record Your Poem _____	Page 158

Name: _____

Date: _____



1.1a: Poetry Packet (Page 1 of 13)

Citations for all writing included in this packet can be found on the Citations page located in the Teacher Resources section at the end of the *Writing Poetry* binder.

Self-portrait Poems

- "Phenomenal Woman" by Maya Angelou
- "I Am" by Tia Beierwaltes
- "Self-portrait Poem" by Yaniv
- "The Rose That Grew From Concrete" by Tupac Shakur
- "Who I Am" by Ingrid
- "I Am" by Lenore Marshall
- "I Am" by Alyssa S.
- "I Am" by Zacha

Memory Poem

- "My First Memory (of Librarians)" by Nikki Giovanni

Poetry Hides

- "Valentine for Ernest Mann" by Naomi Shihab Nye
- "Where Does Poetry Hide" by J. Tiona
- "Poetry Is in My Underwear" by April Halprin Wayland

Sonnets

- "To a Friend" by Amy Lowell
- Sonnet by Margaret Bruner
- Sonnet by James Weldon Johnson
- "Dawn in New York" by Claude McKay

Line and Stanza Breaks

- "We Real Cool" by Gwendolyn Brooks
- untitled by e. e. cummings

Word Choice

- "April Rain Song" by Langston Hughes
- "When You Come" by Maya Angelou
- "Dressing for P.E." by Kristin O'Connell George

Musical Tools

- "'Hope' is the thing with Feathers" by Emily Dickinson
- Excerpt from *Memories Live* by Talib Kweli
- "The Silken Tent" by Robert Frost
- "Stopping by the Woods on a Snowy Evening" by Robert Frost
- "Bouncing Basketball" by Lee Emmett
- "Storm" by William Thomas Dodd
- "The Bells" by Edgar Allen Poe

Reading Companion

- "I, Too Sing America" by Langston Hughes
- "anyone lived in a pretty how town" by e.e. cummings
- "Dandelions" by Libby
- "Watching Television" by Wei
- "Dawn Revisited" by Rita Dove
- "Slam, Dunk, & Hook" by Yusef Komunyakaa
- "Oil & Steel" by Henri Cole
- "My Favorite Place" by A.C.

Name: _____ Date: _____



1.1a: Poetry Packet (Page 2 of 13)

Self-portrait Poem

Phenomenal Woman

by Maya Angelou

Pretty women wonder where my secret lies.
I'm not cute or built to suit a fashion model's size
But when I start to tell them,
They think I'm telling lies.

I say,
It's in the reach of my arms
The span of my hips,
The stride of my step,
The curl of my lips.
I'm a woman
Phenomenally.
Phenomenal woman,
That's me.

I walk into a room
Just as cool as you please,
And to a man,
The fellows stand or
Fall down on their knees.
Then they swarm around me,
A hive of honey bees.

I say,
It's the fire in my eyes,
And the flash of my teeth,
The swing in my waist,
And the joy in my feet.
I'm a woman
Phenomenally.
Phenomenal woman,
That's me...
Now you understand
Just why my head's not bowed.
I don't shout or jump about
Or have to talk real loud.
When you see me passing
It ought to make you proud.
I say,
It's in the click of my heels,
The bend of my hair,
The palm of my hand,
The need of my care,
'Cause I'm a woman
Phenomenally.
Phenomenal woman,
That's me.

I Am

by Tia Beierwaltes

I am like the sunrise—bold and beautiful
I wonder how the world can be so dull
I hear the sun strike the grass
I see the way nature plays
I want to understand the world

I am like the sunrise—bold and beautiful
I pretend to see the world as new
I feel the way you feel and I feel your happiness
I touch the crescent moon to comfort it
I worry what this world will become
I cry when what I worry is true

I am like the sunrise—bold and beautiful
I understand where happiness is from
I say what I stand and bow for
I dream the day I danced with the fairies
I try to see what others see
I hope to find what spirit lies within us all
I am like the sunrise—bold and beautiful
I am in the wind, in the chimes, in the song of a
bell...

Self-portrait Poem

by Yaniv

I'm like a lightning storm, angry when I'm teased.
Quick to strike
The buildings of might.
When I am by myself,
I am a piano,
Always on the move,
I play different melodies music, voices and tunes.
I am emotional.
I am a parrot,
Bringing and imitating life
And hungry for knowledge.
I am like a pineapple
Always sweet and juicy on the inside,
And prickly and tough on the outside.
I am summer,
Happy, loving, sprouting, growing, swarming and
neat.

Name: _____ Date: _____



1.1a: Poetry Packet (Page 3 of 13)

The Rose That Grew from Concrete by Tupac Shakur

Did u hear about the rose that grew from a
crack
in the concrete
Proving nature's laws wrong it learned 2 walk
without having feet
Funny it seems but by keeping its dreams
it learned 2 breathe fresh air
Long live the rose that grew from concrete
When no one else even cared!

Who I Am by Ingrid

Sitting in a classroom
frustrated, confused, annoyed;
I am alone, flawed, different.
Call the doctor: questions, testing.
I'm not flawed, I'm learning disabled.
I'm not alone; there are others
I am different, for I see the world
with a new perspective.

I Am by Lenore Marshall

I Am A
Cosmonaut
Cradled in dangers
Orbiting a garden universe
Snipping cosmos, probing Venus,
Sighting summer's end blindly,
Weightily weightless
Spinning out of reach,
out
of
reach
Signaling strangers.

I Am by Alyssa S.

I am a song in the shower
spinning through the curtains and jumping off
the walls. I am a ball of powerful songs in the
mornings. I am a leap and a hop on the ice. I am
a pencil
slashing through the air onto a piece of paper. I
am a
stomach ache in the morning groveling on the
ground.
I am a headache at night when I get home. I am
a dreamer at night spinning and leaping in my
dreams.
I am a piece of cheese in the afternoon.
I am a slice of blueberry pie. I am a soccer ball
being kicked as hard as a rock towards
the goal. I am a pianist pounding the keys playing
music.
I am a ball of chocolate globbing through teeth.
I am a dark shadow at night galloping through the
clouds.
I am a warm spring for all the sports who need
me.
I am a box full of toys, clothes, and junk.
I am a pig, rolling on the ground laughing so hard
you could hear it for miles and miles.
I am the sun rising over a mountain top early in
the morning.
I am a chocolate chip cookie cracking into two
pieces on
the table.
I am a piece of mocha trying to take over my skin
when my
skin says "No!"
I am a big cherry on an ice cream sundae Friday
night.
I am a swimmer dashing through the water.
I am a space shuttle blasting off to outer space.
I am a cup of hot chocolate on a cold winter's day.
I am a goldfish trying to survive on land.
I am myself, and I'm me.

Name: _____ Date: _____



1.1a: Poetry Packet (Page 4 of 13)

I Am by Zacha

I am a lazy, happy dog. I wonder what the world would look like in color. I hear other dogs barking and humans yelling. I want food that is cooked and delicious. I am a lazy, happy dog.

I pretend to sleep. I feel my owners' and other peoples' emotions. I touch peoples' lives with my upbeat attitude. I worry about time and when I am going to get my next meal. I am a lazy, happy dog.

I understand nothing except for myself. I say nothing since nobody can understand what I am saying. I dream about food and I dream about it a lot. I try to steal good food from the humans' table. I hope to get away. I am a lazy, happy dog.

Memory Poem

My First Memory (of Librarians) by 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.

Name: _____ Date: _____



1.1a: Poetry Packet (Page 5 of 13)

Poetry Hides

Valentine for Ernest Mann
by Naomi Shihab Nye

You can't order a poem like you order a taco.
Walk up to the counter, say, "I'll take two"
and expect it to be handed back to you
on a shiny plate.

Still, I like your spirit.
Anyone who says, "Here's my address,
write me a poem," deserves something in reply.
So I'll tell you a secret instead:
poems hide. In the bottoms of our shoes,
they are sleeping. They are the shadows
drifting across our ceilings the moment
before we wake up. What we have to do
is live in a way that lets us find them.

Once I knew a man who gave his wife
two skunks for a valentine.
He couldn't understand why she was crying.
"I thought they had such beautiful eyes."
And he was serious. He was a serious man
who lived in a serious way. Nothing was ugly
just because the world said so. He really
liked those skunks. So, he re-invented them
as valentines and they became beautiful.
At least, to him. And the poems that had been
hiding
in the eyes of skunks for centuries
crawled out and curled up at his feet.
Maybe if we re-invent whatever our lives give us
we find poems. Check your garage, the odd sock
in your drawer, the person you almost like, but
not quite.
And let me know.

Where Does Poetry Hide?
by jtiona

Where does poetry hide?
Does it hide in your face expression?
In your sad face,
Or in your different race,
Or maybe in your angry pout,
Think about it maybe when you shout,

Where does poetry hide?
Does it hide in this mysterious world?
On the streets of the poor,
In the structure of the walls,
Or maybe in the creeks of the floor?

Where does poetry hide?
Does it hide in the world around us?

Or in the news paper,
Or maybe in the Virginia tech massacre?
Where does poetry hide?

Poetry Is in My Underwear
by April Halprin Wayland

My sister found them.
Read them out loud.
She's so proud,

she's running to our parents
waving my poems in the air.

Doesn't she know
she's waving my underwear?

Name: _____ Date: _____



1.1a: Poetry Packet (Page 6 of 13)

Sonnets

To a Friend by Amy Lowell

I ask but one thing of you, only one,
That always you will be my dream of you;
That never shall I wake to find untrue
All this I have believed and rested on,

Forever vanished, like a vision gone
Out into the night. Alas, how few
There are who strike in us a chord we knew
Existed, but so seldom heard its tone

We tremble at the half-forgotten sound.
The world is full of rude awakenings
And heaven-born castles shattered to the
ground,
Yet still our human longing vainly clings

To a belief in beauty through all wrongs.
O stay your hand, and leave my heart its songs!

Sonnet by Margaret Bruner

There have been many cats I loved and lost,
And most of them were of the mongrel breed;
Stray felines have a mighty power to plead,
Especially when chilled by snow and frost.

No matter if by cares I am engrossed,
Somehow I feel that I should intercede,
They seem so much like human folk in need—
Like waifs by winds of hardship roughly tossed.

I think that I should not be satisfied
In heaven with harps and wings and streets of
gold,
If I should hear by chance a noise outside
Like some lost kitten crying in the cold,—

How could Saint Peter think my act a sin
If I should tiptoe out and let it in?

Sonnet by James Weldon Johnson

My heart be brave, and do not falter so,
Nor utter more that deep, despairing wail.
Thy way is very dark and drear I know,
But do not let thy strength and courage fail;

For certain as the raven-winged night
Is followed by the bright and blushing morn,
Thy coming morrow will be clear and bright;
'Tis darkest when the night is furthest worn.

Look up, and out, beyond, surrounding clouds,
And do not in thine own gross darkness grope,
Rise up, and casting off thy hind'ring shrouds,
Cling thou to this, and ever inspiring hope:

Tho' thick the battle and tho' fierce the fight,
There is a power making for the right.

Dawn in New York by Claude McKay

The Dawn! The Dawn! The crimson-tinted, comes
Out of the low still skies, over the hills,
Manhattan's roofs and spires and cheerless
domes!

The Dawn! My spirit to its spirit thrills.
Almost the mighty city is asleep,
No pushing crowd, no tramping, tramping feet.
But here and there a few cars groaning creep
Along, above, and underneath the street,
Bearing their strangely-ghostly burdens by,
The women and the men of garish nights,
Their eyes wine-weakened and their clothes awry,
Grotesques beneath the strong electric lights.
The shadows wane. The Dawn comes to New
York.
And I go darkly-rebel to my work.

Name: _____ Date: _____



1.1a: Poetry Packet (Page 7 of 13)

Line and Stanza Breaks

We Real Cool by Gwendolyn Brooks

THE POOL PLAYERS.
SEVEN AT THE GOLDEN SHOVEL.

We real cool. We
Left school. We

Lurk late. We
Strike straight. We

Sing sin. We
Thin gin. We

Jazz June. We
Die soon.

untitled by e.e. cummings

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Word Choice

Read the poems below. Think of vivid words or figurative language to fill the blanks.

April Rain Song by Langston Hughes

Let the rain kiss you
Let the rain _____ your head with
_____ drops
Let the rain sing a _____
The rain makes _____ on the sidewalk
The rain makes _____ in the gutter
The rain plays _____ on our roof
at night
And I love the rain.

This poem describes the power of long-forgotten memories.

When You Come by Maya Angelou

When you come to me, unbidden,
Beckoning me
To _____ rooms,
Where memories lie.

Offering me, as to a child, an attic,
Gatherings of days too few.
Baubles of stolen kisses
Trinkets of _____.
Trunks of _____,

I CRY.

Dressing for P.E. by Kristine O'Connell George

No privacy in the locker room!
I Houdini out of my sweatshirt.
Snap a quick towel flip.
Reverse.
Finish with a flourish.

The Trick:
Changing in and out of gym clothes
so not one square inch of skin shows.

Name: _____ Date: _____



1.1a: Poetry Packet (Page 8 of 13)

Musical Tools

Slant Rhyme/Near Rhyme

**“Hope” is the thing with feathers
by Emily Dickinson**

“Hope” is the thing with feathers -
That perches in the soul -
And sings the tune without the words -
And never stops - at all -

And sweetest - in the Gale - is heard -
And sore must be the storm -
That could abash the little Bird
That kept so many warm -

I've heard it in the chilliest land -
And on the strangest Sea -
Yet - never - in Extremity,
It asked a crumb - of me.

Excerpt from Memories Live by Talib Kweli

Yo it kind of make me think of way back when,
I was a portrait of the artist as a young man,
All those teenage dreams of rapping,
Writing rhymes on napkins,
Was really visualization, making this here
actually happen,

Alliteration

The Silken Tent by Robert Frost

She is as in a field a silken tent
At midday when the sunny summer breeze
Has dried the dew and all its ropes relent,
So that in guys it gently sways at ease,
And its supporting central cedar pole,
That is its pinnacle to heavenward
And signifies the sureness of the soul,
Seems to owe naught to any single cord,
But strictly held by none, is loosely bound
By countless silken ties of love and thought
To every thing on earth the compass round,
And only by one's going slightly taut
In the capriciousness of summer air
Is of the slightest bondage made aware.

Stopping by Woods on a Snowy Evening by Robert Frost

Whose woods these are I think I know.
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.

My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.

He gives his harness bells a shake
To ask if there is some mistake.
The only other sound's the sweep
Of easy wind and downy flake.

The woods are lovely, dark and deep,
But I have promises to keep,
And miles to go before I sleep.
And miles to go before I sleep.

Name: _____ Date: _____



1.1a: Poetry Packet (Page 9 of 13)

Onomatopoeia

BOUNCING BASKETBALL by Lee Emmett

bounce, dribble, bounce
stumble, thud, stop
bounce, bounce, take aim
into basket drop

rebound, dribble, bounce
jump, reaching, stretch
smack, hit back-board
thump, weeping, retch

umpire whistles, calls 'foul'
coach mumbles, players grumble
shrill blast, time-out's past
back to task, run, rumble

The Bells by Edgar Allan Poe

Hear the sledges with the bells-
 Silver bells!
What a world of merriment their melody
foretells!
How they tinkle, tinkle, tinkle,
 In the icy air of night!
While the stars that oversprinkle
All the heavens, seem to twinkle
With a crystalline delight;
Keeping time, time, time,
In a sort of Runic rhyme,
To the tintinnabulation that so musically wells
From the bells, bells, bells, bells,
 Bells, bells, bells-
From the jingling and tinkling of the bells

Storm by William Thomas Dodd

A cacophonous cannonade of thunder,
doesn't it make you wonder?
blasting buss of blunder,
pitter-patter rain, pouring under,
streets awash like tumult tundra,
lucid lightning flash,
clip-clop heels as people dash
to take cover from the splash,
when grey skies clear
then listen here
in quiet heavens
doth now appear
a rainbow

Name: _____ Date: _____



1.1a: Poetry Packet (Page 10 of 13)

Reading Companion

I, Too, Sing America by Langston Hughes

I, too, sing America.

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

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

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

I, too, am America.

anyone lived in a pretty how town by e. e. cummings

anyone lived in a pretty how town
(with up so floating many bells down)
spring summer autumn winter
he sang his didn't he danced his did

Women and men(both little and small)
cared for anyone not at all
they sowed their isn't they reaped their same
sun moon stars rain

children guessed(but only a few
and down they forgot as up they grew
autumn winter spring summer)
that noone loved him more by more

when by now and tree by leaf
she laughed his joy she cried his grief
bird by snow and stir by still
anyone's any was all to her

someones married their everyones
laughed their cryings and did their dance
(sleep wake hope and then)they
said their nevers they slept their dream

stars rain sun moon
(and only the snow can begin to explain
how children are apt to forget to remember
with up so floating many bells down)

one day anyone died i guess
(and noone stooped to kiss his face)
busy folk buried them side by side
little by little and was by was

all by all and deep by deep
and more by more they dream their sleep
noone and anyone earth by april
wish by spirit and if by yes.

Women and men(both dong and ding)
summer autumn winter spring
reaped their sowing and went their came
sun moon stars rain

Name: _____ Date: _____



1.1a: Poetry Packet (Page 11 of 13)

Dandelions by Libby

Tough little flowers
Hard pavement cannot stop them
Sneaking through the cracks

Watching Television by Wei

Sitting over there
Staring in the clear somewhere
On and on we stare

Dawn Revisited by Rita Dove

Imagine you wake up
with a second chance: The blue jay
hawks his pretty wares
and the oak still stands, spreading
glorious shade. If you don't look back,
the future never happens.
How good to rise in sunlight,
in the prodigal smell of biscuits—
eggs and sausage on the grill.
The whole sky is yours
to write on, blown open
to a blank page. Come on,
shake a leg! You'll never know
who's down there, frying those eggs,
if you don't get up and see.

Name: _____ Date: _____



1.1a: Poetry Packet (Page 12 of 13)

Slam, Dunk, & Hook Yusef Komunyakaa

Fast breaks. Lay ups. With Mercury's
Insignia on our sneakers,
We outmaneuvered the footwork
Of bad angels. Nothing but a hot
Swish of strings like silk
Ten feet out. In the roundhouse
Labyrinth our bodies
Created, we could almost
Last forever, poised in midair
Like storybook sea monsters.
A high note hung there
A long second. Off
The rim. We'd corkscrew
Up & dunk balls that exploded
The skullcap of hope & good
Intention. Lanky, all hands
& feet...sprung rhythm.
We were metaphysical when girls
Cheered on the sidelines.
Tangled up in a falling,
Muscles were a bright motor
Double-flashing to the metal hoop
Nailed to our oak.
When Sonny Boy's mama died
He played nonstop all day, so hard
Our backboard splintered.
Glistening with sweat,
We rolled the ball off
Our fingertips. Trouble
Was there slapping a blackjack
Against an open palm.
Dribble, drive to the inside,
& glide like a sparrow hawk.
Lay ups. Fast breaks.
We had moves we didn't know
We had. Our bodies spun
On swivels of bone & faith,
Through a lyric slipknot
Of joy, & we knew we were
Beautiful & dangerous.

Oil & Steel by Henri Cole

My father lived in a dirty dish mausoleum,
watching a portable black-and-white television,
reading the Encyclopedia Britannica,
which he preferred to Modern Fiction.
One by one, his schnauzers died of liver disease,
except the one that guarded his corpse
found holding a tumbler of Bushmills.
"Dead is dead," he would say, an anti-preacher.
I took a plaid shirt from the bedroom closet
and some motor oil—my inheritance.
Once, I saw him weep in a courtroom—
neglected, needing nursing—this man who never
showed
me much affection but gave me a knack
for solitude, which has been mostly useful.

Name: _____ Date: _____



1.1a: Poetry Packet (Page 13 of 13)

My Favorite Place

By A.C.

I get off the bus and walk a few blocks. I stop when I get to a garage-like place and walk to the metal door with chipping brown paint. I turn the knob and walk in. A thousand eyes look at me as I take my place at the end of the long line. When I finally get up to the window, I hand the officer my ID.

"I'm here to visit Mr. C. Yes, I'm his daughter."

I have that line memorized. The officer hands me a piece of paper with my name as the visitor and my father's as the inmate. It tells me what floor to go to. As I get on the elevator, a rush of excitement runs through me. On the eighth floor, I go to another window for the officer to check if I'm on the visitor list. I am. Then he tells me to go to window six. I look around and see the faces I see here every Sunday and Thursday.

There he is. I stand on tiptoe to get a better view since I can hardly see him. He doesn't look like my father. He's got a beard now and he looks a lot meaner. He doesn't look like the dad who gave me big bear hugs or played silly games with me when I was young. He's the dad that I see through a window. My dad who is separated from the world. The only place he now knows is his cell. When I look deep into his eyes, I see emptiness and pain. I see a tired man who I think could sleep until the day he dies.

It's difficult to hear him through the thick glass and over everyone else who is trying to talk. We try to carry on a normal conversation about simple things including my day and what I'm doing in school, but we mostly talk about how we can't wait until he gets out. After an hour my time is up. We say our good-byes and love yous. I stand on my tiptoes again watching him as he fades into the other side of the window, a side I'll never get to see.

I turn and walk to the elevator. I feel my face get hot and tears blur my vision. I'm at the first floor and I walk out, letting the cold winter air smack my face. I get on the bus to go home.

My favorite place is where my father is - prison. I know, how can prison be anyone's favorite place? But it is because my father is there. It'll no longer be my favorite place once he gets out, though - home will be.

Name: _____

Date: _____



1.1b: Poetry Checklist

Review the checklist below as you write your poems. Check off each item that you have completed for each poem.

Objective	Self-portrait	Poetry Hides	Memory	Surroundings
Completed First Draft				
Added Metaphor/ Simile				
Added Personification				
Revised for Line-/Stanza Breaks				
Revised for Word Choice				
Revised for Musical Tools				
Edited Spelling				
Edited Punctuation				
Completed Final Draft				
Practiced Performance				

Notes:

Name: _____

Date: _____



1.4a: Poetry Rubric (Page 1 of 2)

Identify statements that best describe student's work.

	Exceeds Standard Level 4	Meets Standard Level 3	Developing Level 2	Rewrite Level 1
overall ideas	Topic and Ideas: Does your topic mean something to you and your readers?			
	- Imaginative, grabs reader's attention - Makes insightful or meaningful connection to self or world	- Engaging or relevant, interests reader - Makes reasonable or relevant connection to self or world	- Ordinary or predictable - Makes a superficial connection to self or world ("he's a boy, I'm a boy")	- Boring or unimaginative - Makes no connection to self or world or connection is confusing
Assign Points (Circle one)	20 19	18 17 16	15 14 13	12 11
sequence of ideas	Organization: Is your writing easy to follow?			
	- Order of lines and stanzas enhances meaning - Complete and coherent	- Order of lines and stanzas makes sense - Logical	- Order of lines and stanzas makes sense some of the time - Understandable even though a few parts out of place or confusing	- Order of lines and stanzas does not make sense, detracts from meaning - Hard to follow
Assign Points (Circle one)	20 19	18 17 16	15 14 13	12 11
descriptive language	Language & Style: Have you chosen words that clearly explain what you mean and that represent you as a writer?			
	Vivid, original describing or showing	Clear and specific way of describing or showing	Basic, unoriginal or repetitive way of describing or showing	Tells, does not describe or show
	Colorful or powerful word choice	Specific and clear word choice	Unoriginal or overdone word choice	Vague, dull or inaccurate word choice
	Real and unique/distinctive	Real or personal	Somewhat fake or flat	Very plain and impersonal
Assign Points (Circle one)	20 19	18 17 16	15 14 13	12 11
	Conventions: Did you pay attention to the rules of writing?			
	- Spelling consistently accurate - Punctuation and capitalization enhance meaning	- Spelling mostly accurate - Punctuation and capitalization make sense most of the time	- Spelling sometimes accurate - Punctuation and capitalization sometimes make sense	- Spelling often inaccurate - Punctuation and capitalization detract from meaning
Assign Points (Circle one)	20 19	18 17 16	15 14 13	12 11

Name: _____

Date: _____



1.4a: Poetry Rubric (Page 2 of 2)

	Exceeds Standard Level 4	Meets Standard Level 3	Developing Level 2	Rewrite Level 1
	Poetry Characteristics: How well have you incorporated specific genre characteristics?			
figurative language	Striking and meaningful use of : • simile • metaphor • personification	Specific and accurate use of: • simile • metaphor • personification	General or ordinary use of: • simile • metaphor • personification	Confusing or misused: • simile • metaphor • personification
musical tools	Striking and meaningful: • alliteration • onomatopoeia • repetition • rhyme	Specific and accurate: • alliteration • onomatopoeia • repetition • rhyme	General or ordinary: • alliteration • onomatopoeia • repetition • rhyme	Confusing or misused: • alliteration • onomatopoeia • repetition • rhyme
form	• Structured poem (sonnet) contains all traits and is effective/meaningful	• Structured poem (sonnet) contains all traits	• Structured poem (sonnet) contains some of the necessary traits	• Structured poem (sonnet) lacks most traits
Assign Points (Circle one)	20 19	18 17 16	15 14 13	12 11

Get a Score

Calculate a score for each category of the rubric. Then add to get a total score.

Topic and Idea (11–20)

Organization (11–20)

Language (11–20)

Conventions (11–20)

Poetry Characteristics (11–20)

TOTAL SCORE (out of 100)

Name: _____ Date: _____



2.2a: Memory Poem

Room 1: Write about a childhood memory. Picture the event. Write a paragraph.	Room 2: Describe the light during the event. Use key words and/or phrases.
Room 3: Describe the sounds you remember. Use key words and/or phrases.	Room 4: Do you have any questions about the memory? Write the questions here.
Room 5: What are your feelings about the event? Use key words and/or phrases.	Room 6: Write some of the most important words from the other five rooms.

adapted from Heard, Georgia. *Awakening the Heart*. Portsmouth: Heinemann, 1998.

Name: _____ Date: _____



2.3a: Surroundings Poem (Page 1 of 2)

Write a **SONNET** about something you observe around you. Some possible topics can include:

- What you see out of your window
- What your street looks like first thing in the morning
- A place in your neighborhood you like to go

Brainstorm three to five topics for your SONNET:

1. _____
2. _____
3. _____
4. _____
5. _____

Choose one topic. Write a short description of your topic:

Name: _____ Date: _____



2.3a: Surroundings Poem (Page 2 of 2)

Write your sonnet below, putting the right number of syllables on each line. The letters correspond to the last word of the line that must rhyme with the last word of another line with the same letter.

Example:

The first and third line of every stanza will rhyme, which is indicated because both lines have the same letter of "a".

Be patient, weary body, soon the night (a – 10 syllables)

Will wrap thee gently in her sable **sheet**, (b – 10 syllables)

And with a leaden sigh thou wilt invite (a – 10 syllables)

To rest thy tired hands and aching **feet**. (b – 10 syllables)

_____ (a – 10 syllables)

_____ (b – 10 syllables)

_____ (a – 10 syllables)

_____ (b – 10 syllables)

_____ (c – 10 syllables)

_____ (d – 10 syllables)

_____ (c – 10 syllables)

_____ (d – 10 syllables)

_____ (e – 10 syllables)

_____ (f – 10 syllables)

_____ (e – 10 syllables)

_____ (f – 10 syllables)

_____ (g – 10 syllables)

_____ (g – 10 syllables)

Name: _____ Date: _____



3.2a: Revise for Word Choice (Page 1 of 2)

Read the poems below. Think of vivid words or figurative language to fill the blanks. Brainstorm in the space provided below each poem.

April Rain Song by Langston Hughes

Brainstorm your choice of words:

Let the rain kiss you
Let the rain _____ your head with _____ drops
Let the rain sing a _____
The rain makes _____ on the sidewalk
The rain makes _____ in the gutter
The rain plays _____ on our roof at night
And I love the rain.

Refine your choice of words:

Let the rain kiss you
Let the rain _____ your head with _____ drops
Let the rain sing a _____
The rain makes _____ on the sidewalk
The rain makes _____ in the gutter
The rain plays _____ on our roof at night
And I love the rain.

Name: _____ Date: _____



3.2a: Revise for Word Choice (Page 2 of 2)

See the Poet's actual words below.

April Rain Song by Langston Hughes

Let the rain kiss you/
Let the rain beat upon your head with silver liquid drops/
Let the rain sing you a lullaby/
The rain makes still pools on the sidewalk/
The rain makes running pools in the gutter/
The rain plays a little sleep song on our roof at night/
And I love the rain.

Name: _____

Date: _____



4.1a: Editing a Poem

untitled
by e.e. cummings

dim
i
nu
tiv

e this park is e
mpty(everyb
ody's elsewher
e except me 6 e

nglish sparrow
s)a
utumn & t
he rai

n
th
e
raintherain

1. Why do you think e.e. cummings chose not to use many capital letters in his poetry?

2. What is the message the poet is trying to send?

Copyright © 1956, 1984, 1991 by the Trustees for the E. E. Cummings Trust from *The Complete Poems II: 1936-62* by E. E. Cummings, Edited by George J. Firmage. Permission pending.

Name: _____ Date: _____



4.3a: Media Consent Form

I, _____, (PRINT NAME) hereby grant Teaching Matters and its agents permission to use my child's, _____ (PRINT CHILD'S NAME) likeness, voice, picture and name, for print, radio, or television broadcast as well as for other *Teaching Matters* publications.

I further understand that I will NOT have the option to review the final news article or broadcast story before it is published or broadcast, and that other news media may reprint or re-broadcast the information I am releasing following the initial publication or broadcast.

Signature of Parent/Guardian: _____

Date: _____

Address: _____

City/State/Zip: _____

Tel. Number: Home _____ Office/Other _____

Media Consent Form (Spanish version)

Yo _____, (NOMBRE IMPRESO) concedo a Teaching Matters y sus agentes el permiso de utilizar la voz, nombre foto y apariencia de mi hijo/a _____ (IMPRIMA NOMBRE DEL NIÑO/A) para publicaciones de prensa, radio o televisión, como también para otras publicaciones de *Teaching Matters*.

Entiendo también que no tendré la opción de revisar la versión final del artículo(s) o de la noticia(s) antes de que sea publicada o transmitida. Concedo el permiso para que otros medios de comunicación puedan reimprimir o redifundir la información sobre mi hijo(a) después de la publicación o de la difusión inicial.

Firma del Padre de Familia o Apoderado: _____

Fecha: _____

Dirección: _____

Ciudad/Estado/Código Postal: _____

Numero de Teléfono: Casa _____ Trabajo/Otro _____

Name: _____ Date: _____



4.3b: S.E.L.F. GUIDE (Page 1 of 2)

To take your verses from the page to the stage, take care of your **SELF**. SELF is an acronym for:

- Stand up straight — You've heard this one before.
- Eye contact — Look at your audience. This will be much easier if you memorize your poem and don't have to look at your notes.
- Loud enough — The people in the back of the room should be able to hear you.
- Feeling and emotion — If you care, your audience will care.

More about feeling and emotion: When you perform poetry for an audience, use your voice and body to add meaning. Decide which words, lines and phrases in your poem are most important. Then, think about the feelings you want to communicate. Try using these tools to add punch to your performance:

- **Pace** — Speaking slowly helps your audience enjoy and think about your words, while speaking quickly can communicate excitement. Which parts of your poem should be spoken slowly and which parts quickly?
- **Volume** — Always speak loudly enough to be heard but vary the volume for maximum effect. Speaking loudly can show intense emotion or action, while suddenly dropping to a softer voice can make the audience focus on what you are saying. What parts of your poem will you say loudly and when will you speak more softly?
- **Pauses** — Add emphasis to certain lines, phrases and words by pausing. A pause after a line gives your audience a chance to absorb it. A pause in the middle of an idea can add suspense. Where do you want to pause for emphasis?
- **Gesture** — Emphasize ideas visually with body or arm movements. Gestures can be used in parts of your performance. They can be small or big, depending on your style. They can be literal, such as pretending to shoot a basket, or abstract, such as clenching your fist or putting a hand on your heart to show your emotions. What gestures will add to your performance?

Name: _____ Date: _____



4.3b: S.E.L.F. GUIDE (Page 2 of 2)

Plan Your Performance

Write your poem below. Make notes on pauses and gestures you plan to use. Mark the places you want to speak loudly or softly, quickly or slowly. Review these cues while you are memorizing and practicing your poem.

[illegible]

Notes:
(pauses, gestures, pace, volume)

Name: _____

Date: _____



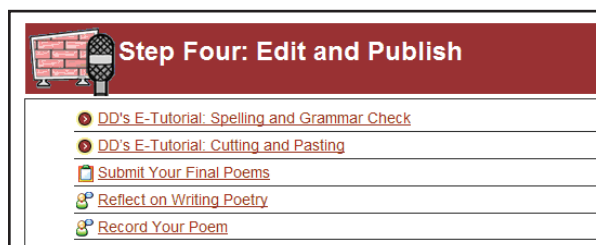
4.4a: Record Your Poem (Page 1 of 2)

You'll need the following things for this activity:

- Completed Handout 4.3b: *S.E.L.F. Guide* or a copy of a poem you would like to record
- A microphone connected to your computer (some computers have built in microphones)
- A PC with Windows XP or a Mac with OS X

1. Prepare to read your poem.

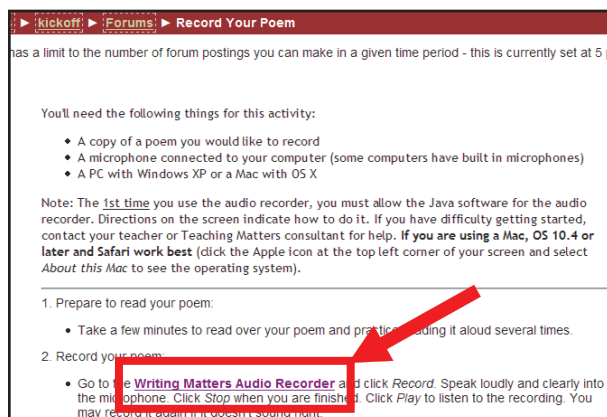
- Take a few minutes to review your poem on the *S.E.L.F. Guide* and practice reading it aloud with feeling and expression.
- Go to the activity **Record Your Poem** in Step 4 of the *Online Classroom*.



- Click the **Writing Matters Audio Recorder** link.

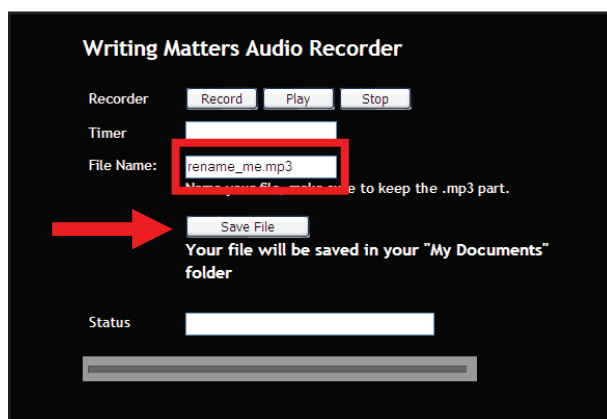
2. Record your poem.

- Click **Record**. Speak loudly and clearly into the microphone.
- Click **Stop** when you are finished.
- Click **Play** to listen to the recording. You may record it again if it doesn't sound right.



3. Save your poem.

- Type your name where it says *rename me* but leave the *.mp3* ending. Click **Save File**. It may take a moment.



Name: _____ Date: _____



4.4a: Record Your Poem (Page 2 of 2)

3. Share your audio recording (podcast) with your class.

- Return to the **Record Your Poem** window.
- Click the **Add a new discussion topic** button.
- Paste the text of your poem into the big **Message** box.

- Where it says “Attachment,” click the **Browse** button and locate your audio file on the hard drive.

- Select the file and click **Open** to upload it.

- Click **Post to forum**. An audio recording of your poem is not stored in your Online Classroom.

Don't forget to publish your poem and your audio file on your *Writing Matters* ezine. Directions can be found in Handout 4.2a: *Publish on Writing Matters*.

Your new discussion topic

Subject:

Message: **B** **I** **U**

[Read carefully](#)

[Write](#)

[carefully](#)

[Ask good](#)

[questions](#)

[About the](#)

[HTML editor](#)

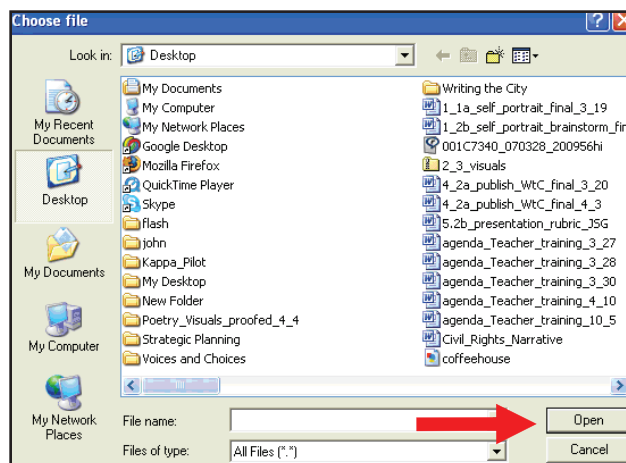
Path:

Formatting: HTML format

Subscription:

Attachment: : 2MB

Mail now: ☐



Note: The 1st time you use the audio recorder, you must allow the Java software to run. Directions on the screen explain how to do it. If you have difficulty getting started, contact your teacher or Teaching Matters consultant for help. **If you are using a Mac with OS 10.4 or later, Safari works best** (click the Apple icon at the top left corner of your screen and select *About this Mac* to see the operating system).

Experienced Handouts

Step 1: Be a Poet

Handout 1.1a: Poetry Packet _____	Page	163
Handout 1.1b: Poetry Checklist _____	Page	177
Handout 1.4a: Poetry Rubric _____	Page	178

Step 2: Draft a Poem

Handout 2.2a: Memory Poem _____	Page	180
Handout 2.3a: Surroundings Poem _____	Page	181

Step 3: Craft & Revise

Handout 3.2a: Revise for Word Choice _____	Page	183
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Step 4: Edit & Publish

Handout 4.1a: Edit a Poem _____	Page	185
Handout 4.3a: Media Consent Form _____	Page	186
Handout 4.3b: S.E.L.F. GUIDE _____	Page	187
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Name: _____ Date: _____



1.1a: Poetry Packet (Page 1 of 14)

Citations for all poems can be found in the Teacher Resources section of the *Writing Poetry* binder.

Self-portrait Poems

- "Phenomenal Woman" by Maya Angelou
- "Negro" by Langston Hughes
- "The Delight Song of Tsoai-talee" by N. Scott Momaday
- "I am" by Kyles
- "Where I'm From" by George Ella Lyon
- "I am" by Danielle Morrison
- "I am From" by Shannon
- "Where I'm From" by Willie Perdomo

Poetry Hides

- "Praise Song for the Day" by Elizabeth Alexander
- "What's a Poem?" by Michael D.
- "The Blue Between" by Kristine O'Connell George

Memory Poem

- "Slam, Dunk, & Hook" by Yusef Komunyakaa

Sonnets

- "Sonnet" by Margaret Bruner
- "The Tired Worker" by Claude McKay
- "Sonnet CXXX" by William Shakespeare
- "Oil & Steel" by Henri Cole

Line and Stanza Breaks

- "We Real Cool" by Gwendolyn Brooks
- "maggie and milly and mollie and may" by e.e. cummings

Word Choice

- "April Rain Song" by Langston Hughes
- "When You Come" by Maya Angelou

Musical Tools

- "The Waking" by Theodore Roethke
- "Do not go gentle into that good night" by Dylan Thomas
- "'Hope' is the thing with feathers" by Emily Dickinson
- "The Balloon of the Mind" by W.B. Yeats
- "citizens of hip-hop" by Kahlil Almustafa
- "My Papa's Waltz" by Theodore Roethke
- "Cynthia in the Snow" by Gwendolyn Brooks
- "SPORTS INJURIES" By Lee Emmett

Reading Companion

- "I, Too, Sing America" by Langston Hughes
- "anyone lived in a pretty how town" by e. e. cummings
- "Dandelions" by Libby
- Haiku By Michael R. Collings
- Haiku by Dave McCroskey
- "Dawn Revisited" by Rita Dove
- "Dawn in New York" by Claude McKay
- "Bouncing Basketball" by Lee Emmett
- My Favorite Place" By A.C.

Name: _____ Date: _____



1.1a: Poetry Packet (Page 2 of 14)

Self-portrait Poem

Phenomenal Woman by Maya Angelou

Pretty women wonder where my secret lies.
I'm not cute or built to suit a fashion model's size
But when I start to tell them,
They think I'm telling lies.
I say,
It's in the reach of my arms
The span of my hips,
The stride of my step,
The curl of my lips.
I'm a woman
Phenomenally.
Phenomenal woman,
That's me.

I walk into a room
Just as cool as you please,
And to a man,
The fellows stand or
Fall down on their knees.
Then they swarm around me,
A hive of honey bees.
I say,
It's the fire in my eyes,
And the flash of my teeth,
The swing in my waist,
And the joy in my feet.
I'm a woman
Phenomenally.
Phenomenal woman,
That's me...
Now you understand
Just why my head's not bowed.
I don't shout or jump about
Or have to talk real loud.
When you see me passing
It ought to make you proud.
I say,
It's in the click of my heels,
The bend of my hair,
The palm of my hand,
The need of my care,
'Cause I'm a woman
Phenomenally.
Phenomenal woman,
That's me.

Negro by Langston Hughes

I am a Negro:
Black as the night is black,
Black like the depths of my Africa.

I've been a slave:
Caesar told me to keep his door-steps clean.
I brushed the boots of Washington.

I've been a worker:
Under my hand the pyramids arose.
I made mortar for the Woolworth Building.

I've been a singer:
All the way from Africa to Georgia
I carried my sorrow songs.
I made ragtime.

I've been a victim:
The Belgians cut off my hands in the Congo.
They lynch me now in Texas.

I am a Negro:
Black as the night is black,
Black like the depths of my Africa.

Name: _____

Date: _____



1.1a: Poetry Packet (Page 3 of 14)

The Delight Song of Tsoai-talee by N. Scott Momaday

I am a feather on the bright sky
I am the blue horse that runs in the plain
I am the fish that rolls, shining, in the water
I am the shadow that follows a child
I am the evening light, the lustre of meadows
I am an eagle playing with the wind
I am a cluster of bright beads
I am the farthest star
I am the cold of dawn
I am the roaring of the rain
I am the glitter on the crust of the snow
I am the long track of the moon in a lake
I am a flame of four colors
I am a deer standing away in the dusk
I am a field of sumac and the pomme blanche
I am an angle of geese in the winter sky
I am the hunger of a young wolf
I am the whole dream of these things
You see, I am alive, I am alive
I stand in good relation to the earth
I stand in good relation to the gods
I stand in good relation to all that is beautiful
I stand in good relation to the daughter of Tsen-
taine
You see, I am alive, I am alive

I Am by Kyles

I am the result of my thoughts
Infusing within a heart of steel
I wonder about the ever illusive questions
Which seek to be mended by answers
I hear the power of words
Entangling with life
I want the world
For nothing is impossible
I am simply the result of my thoughts

I pretend like words don't faze me
Yet they linger within
I feel utter confusion
At those intangible questions of life
I tough the lives of loved ones
With the grace of simplicity
I worry for nothing
Life should not be feared
I am the result of my thoughts

I understand nearly nothing
And nothing understands me
I say what I mean
And mean what I say
I dream of things once thought impossible
Unrealistic dreams of understanding
I try my best
But my best is not how hard I try
I hope for better days
When all the world can really smile
I am the result of these thoughts

Name: _____ Date: _____



1.1a: Poetry Packet (Page 4 of 14)

Where I'm From Poems

Where I'm From by George Ella Lyon

I am from clothespins,
from Clorox and carbon-tetrachloride.
I am from the dirt under the back porch.
(Black, glistening,
it tasted like beets.)
I am from the forsythia bush
the Dutch elm
whose long-gone limbs I remember
as if they were my own.

I'm from fudge and eyeglasses,
from Imogene and Alafair.
I'm from the know-it-alls
and the pass-it-ons,
from Perk up! and Pipe down!
I'm from He restoreth my soul
with a cottonball lamb
and ten verses I can say myself.

I'm from Artemus and Billie's Branch,
fried corn and strong coffee.
From the finger my grandfather lost
to the auger,
the eye my father shut to keep his sight.

Under my bed was a dress box
spilling old pictures,
a sift of lost faces
to drift beneath my dreams.
I am from those moments—
snapped before I budded —
leaf-fall from the family tree.

Where I'm From by Willie Perdomo

Where I'm from,
it's late night scratches of rats' feet
that explains what my mother means
when she says slowly,
"Bueno, mijo, eso es la vida del pobre."
(Well, son, that's the life of the poor).
Where I'm from,
it's sweet like my grandmother
reciting a quick prayer
over a pot of hot rice and beans.
Where I'm from,
it's pretty like my niece
stopping me in the middle of the street
and telling me to notice all the stars in the sky.

I am From by Shannon

I am from the fresh wet grass in my home town
I am from the smell of my mom's fresh perfume
I am from the singing of my grandmother's soft
voice
I am from climbing up trees and scraping my knees
I am from hearing the sound of keys
(when my mom gets home from work)
I am from dreaming of flying in the sky up above
the clouds so high
I am from wanting to go to Disney World
And I never know if that day will come and go

Name: _____ Date: _____



1.1a: Poetry Packet (Page 5 of 14)

I Am by Danielle Morrison

I am from silver headphones
 pumping
 punk
 rock
 raps
 smooth folksy
 melodies, old
 and new.
 I am from Christmas trees
 made of palm
 and dreidels left
 unspun,
 sideways on brown carpet.

I am from purple midnights down
 empty
 city
 blocks,
 Sunset Strips and windy lake
 b r e e z e s
 across my face.

I am from homes of screaming
 cracks
 my eyes counted
 alone
 in my room.

I am from a beating of car horns
 and echoes of laughter,
 dark voices
 that soothed me to sleep
 until my mother's voice called me
 to morning, dressing in front
 of a heater in the hallway.

I am from sore muscles and
 blistered hands, falling off beams
 and pushing through bars,
 pulling my body
 to-gether
 in t-w-i-s-t-s and
 t-u-r-n-s.

I am from pale skin that wrinkles
 in the cold winters,
 far removed from
 the winters of Europe long ago
 and
 the family that was forced out.

I am from children's shuffling feet
 and forever
 lost
 pencils,
 chairs that don't quite push in
 and
 black coffee sips with eyes closed.

Poetry Hides

The Blue Between by Kristine O'Connell George

Everyone watches clouds,
 naming creatures they've seen.
 I see the sky differently,
 I see the blue between—
 The blue woman tugging
 her stubborn cloud across the sky.
 The blue giraffe stretching
 to nibble a cloud floating by.
 A pod of dancing dolphins,
 cloud oceans, cargo ships,
 a boy twirling his cloud
 around a thin blue fingertip.
 In those smooth wide places,
 I see a different scene
 In those cloudless spaces,
 I see the blue between.

Name: _____ Date: _____



1.1a: Poetry Packet (Page 6 of 14)

Praise Song for the Day **by Elizabeth Alexander**

Each day we go about our business,
walking past each other, catching each other's
eyes or not, about to speak or speaking.

All about us is noise. All about us is
noise and bramble, thorn and din, each
one of our ancestors on our tongues.

Someone is stitching up a hem, darning
a hole in a uniform, patching a tire,
repairing the things in need of repair.

Someone is trying to make music somewhere,
with a pair of wooden spoons on an oil drum,
with cello, boom box, harmonica, voice.

A woman and her son wait for the bus.
A farmer considers the changing sky.
A teacher says, Take out your pencils. Begin.

We encounter each other in words, words
spiny or smooth, whispered or declaimed,
words to consider, reconsider.

We cross dirt roads and highways that mark
the will of some one and then others, who said
I need to see what's on the other side.

I know there's something better down the road.
We need to find a place where we are safe.
We walk into that which we cannot yet see.

Say it plain: that many have died for this day.
Sing the names of the dead who brought us
here,
who laid the train tracks, raised the bridges,

picked the cotton and the lettuce, built
brick by brick the glittering edifices
they would then keep clean and work inside of.

Praise song for struggle, praise song for the day.
Praise song for every hand-lettered sign,
the figuring-it-out at kitchen tables.

Some live by love thy neighbor as thyself,
others by first do no harm or take no more
than you need. What if the mightiest word is love?

Love beyond marital, filial, national,
love that casts a widening pool of light,
love with no need to pre-empt grievance.

In today's sharp sparkle, this winter air,
any thing can be made, any sentence begun.
On the brink, on the brim, on the cusp,
praise song for walking forward in that light.

What's a Poem? **by Michael D.**

Poems are like undercover investigations
That you don't know where to start
Poems can easily be in the palm of your hands
Poems is like education
If you decide to learn you can if not then that's
your problem
With poems you can decide to find if you want
If not then.....that's just your problem

Name: _____ Date: _____



1.1a: Poetry Packet (Page 7 of 14)

Memory Poem

Slam, Dunk, & Hook by Yusef Komunyakaa

Fast breaks. Lay ups. With Mercury's
Insignia on our sneakers,
We outmaneuvered the footwork
Of bad angels. Nothing but a hot
Swish of strings like silk
Ten feet out. In the roundhouse
Labyrinth our bodies
Created, we could almost
Last forever, poised in midair
Like storybook sea monsters.
A high note hung there
A long second. Off

The rim. We'd corkscrew
Up & dunk balls that exploded
The skullcap of hope & good
Intention. Lanky, all hands
& feet...sprung rhythm.
We were metaphysical when girls
Cheered on the sidelines.
Tangled up in a falling,
Muscles were a bright motor
Double-flashing to the metal hoop
Nailed to our oak.
When Sonny Boy's mama died
He played nonstop all day, so hard
Our backboard splintered.
Glistening with sweat,
We rolled the ball off
Our fingertips. Trouble
Was there slapping a blackjack
Against an open palm.
Dribble, drive to the inside,
& glide like a sparrow hawk.
Lay ups. Fast breaks.
We had moves we didn't know
We had. Our bodies spun
On swivels of bone & faith,
Through a lyric slipknot
Of joy, & we knew we were
Beautiful & dangerous.

Sonnets

Sonnet by Margaret Bruner

There have been many cats I loved and lost,
And most of them were of the mongrel breed;
Stray felines have a mighty power to plead,
Especially when chilled by snow and frost.

No matter if by cares I am engrossed,
Somehow I feel that I should intercede,
They seem so much like human folk in need--
Like waifs by winds of hardship roughly tossed.

I think that I should not be satisfied
In heaven with harps and wings and streets of
gold,
If I should hear by chance a noise outside
Like some lost kitten crying in the cold,--

How could Saint Peter think my act a sin
If I should tiptoe out and let it in?

The Tired Worker by Claude McKay

O whisper, O my soul! The afternoon
Is waning into evening, whisper soft!
Peace, O my rebel heart! for soon the moon
From out its misty veil will swing aloft!
Be patient, weary body, soon the night
Will wrap thee gently in her sable sheet,
And with a leaden sigh thou wilt invite
To rest thy tired hands and aching feet.
The wretched day was theirs, the night is mine;
Come tender sleep, and fold me to thy breast.
But what steals out the gray clouds like red wine?
O dawn! O dreaded dawn! O let me rest
Weary my veins, my brain, my life! Have pity!
No! Once again the harsh, the ugly city.

Name: _____ Date: _____



1.1a: Poetry Packet (Page 8 of 14)

Sonnet CXXX by William Shakespeare

My mistress' eyes are nothing like the sun;
 Coral is far more red, than her lips red:
 If snow be white, why then her breasts are dun;
 If hairs be wires, black wires grow on her head.
 I have seen roses damasked, red and white,
 But no such roses see I in her cheeks;
 And in some perfumes is there more delight
 Than in the breath that from my mistress reeks.
 I love to hear her speak, yet well I know
 That music hath a far more pleasing sound:
 I grant I never saw a goddess go,
 My mistress, when she walks, treads on the
 ground:
 And yet by heaven, I think my love as rare,
 As any she belied with false compare.

Oil & Steel by Henri Cole

My father lived in a dirty dish mausoleum,
 watching a portable black-and-white television,
 reading the Encyclopedia Britannica,
 which he preferred to Modern Fiction.
 One by one, his schnauzers died of liver
 disease,
 except the one that guarded his corpse
 found holding a tumbler of Bushmills.
 "Dead is dead," he would say, an anti-preacher.
 I took a plaid shirt from the bedroom closet
 and some motor oil—my inheritance.
 Once, I saw him weep in a courtroom—
 neglected, needing nursing—this man who
 never showed
 me much affection but gave me a knack
 for solitude, which has been mostly useful.

Line and Stanza Breaks

We Real Cool by Gwendolyn Brooks

THE POOL PLAYERS.
 SEVEN AT THE GOLDEN SHOVEL.

We real cool. We
 Left school. We

Lurk late. We
 Strike straight. We

Sing sin. We
 Thin gin. We

Jazz June. We
 Die soon.

maggie and milly and molly and may by e.e. cummings

maggie and milly and molly and may
 went down to the beach(to play one day)

and maggie discovered a shell that sang
 so sweetly she couldn't remember her
 troubles,and

milly befriended a stranded star
 whose rays five languid fingers were;

and molly was chased by a horrible thing
 which raced sideways while blowing bubbles;and

may came home with a smooth round stone
 as small as a world and as large as alone.

For whatever we lose(like a you or a me)
 it's always ourselves we find in the sea

Name: _____ Date: _____



1.1a: Poetry Packet (Page 9 of 14)

Word Choice

Read the poems below. Think of vivid words or figurative language to fill the blanks.

April Rain Song by Langston Hughes

Let the rain kiss you
Let the rain _____ your head with
_____ drops
Let the rain sing a _____
The rain makes _____ on the sidewalk
The rain makes _____ in the gutter
The rain plays _____ on our
roof at night
And I love the rain.

This poem describes the power of long-forgotten memories.

When You Come by Maya Angelou

When you come to me, unbidden,
Beckoning me
To _____ rooms,

Where memories lie.

Offering me, as to a child, an attic,
Gatherings of days too few.
Baubles of stolen kisses
Trinkets of _____.
Trunks of _____,

I CRY

Musical Tools

Assonance, Consonance and Internal Rhyme

The Waking by Theodore Roethke

I wake to sleep, and take my waking slow.
I feel my fate in what I cannot fear.
I learn by going where I have to go.

We think by feeling. What is there to know?
I hear my being dance from ear to ear.
I wake to sleep, and take my waking slow.

Of those so close beside be, which are you?
God bless the Ground! I shall walk softly there,
And learn by going where I have to go.

Light takes the Tree; but who can tell us how?
The lowly worm climbs up a winding stair;
I wake to sleep, and take my waking slow.

Great Nature has another thing to do
To you and me; so take the lively air,
And, lovely, learn by going where to go.

This shaking keeps me steady. I should know.
What falls away is always. And is near.
I wake to sleep, and take my waking slow.
I learn by going where I have to go.

Name: _____ Date: _____



1.1a: Poetry Packet (Page 10 of 14)

Do not go gentle into that good night by Dylan Thomas

Do not go gentle into that good night,
Old age should burn and rave at close of day;
Rage, rage against the dying of the light.

Though wise men at their end know dark is right,
Because their words had forked no lightning they
Do not go gentle into that good night.

Good men, the last wave by, crying how bright
Their frail deeds might have danced in a green bay,
Rage, rage against the dying of the light.

Wild men who caught and sang the sun in flight,
And learn, too late, they grieved it on its way,
Do not go gentle into that good night.

Grave men, near death, who see with blinding sight
Blind eyes could blaze like meteors and be gay,
Rage, rage against the dying of the light.

And you, my father, there on the sad height,
Curse, bless, me now with your fierce tears, I pray.
Do not go gentle into that good night.
Rage, rage against the dying of the light.

Slant Rhyme

"Hope" is the thing with feathers by Emily Dickinson

"Hope" is the thing with feathers -
That perches in the soul -
And sings the tune without the words -
And never stops - at all -

And sweetest - in the Gale - is heard -
And sore must be the storm -
That could abash the little Bird
That kept so many warm -

I've heard it in the chilliest land -
And on the strangest Sea -
Yet - never - in Extremity,
It asked a crumb - of me.

The Balloon of the Mind by W.B. Yeats

HANDS, do what you're bid;
Bring the balloon of the mind
That bellies and drags in the wind
Into its narrow shed.

citizens of hip-hop by Kahlil Almustafa

Hi(story) will no longer be told
by the so-called hi(story)-tellers,
but at open mics
on mixtapes
and in corner-freestyle-sessions
around the world.

The time is near,
i can hear the sound of victory
over buildings and over mountains.
Keep your Black & White
composition notebooks close.
Put your words all over the lines
and into the margins
as we write ourselves
into existence.

Name: _____ Date: _____



1.1a: Poetry Packet (Page 11 of 14)

Alliteration

My Papa's Waltz by Theodore Roethke

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

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

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

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

Onomatopoeia

Cynthia in the Snow by Gwendolyn Brooks

It SUSHES.
It hushes
The loudness in the road.
It flitters-titters,
And laughs away from me.
It laughs a lovely whiteness,
and whitely whirs away,
To be
Some otherwhere,
Still white as milk or shirts.
So beautiful it hurts.

Sports Injuries by Lee Emmett, Australia

crunch! flesh against bone
whack! crash! to ground gone
twang! muscle tears in calf
crack! leg breaks in half
phew! stinking liniment
blasphemy! groin to clubrooms sent
slap! face gets a smack
bonk! heads clonk in pack
sniffle! snorts, snuffling nose
dribble! drips on clothes
aw! protests, sent off, blood rule
stamp! cramp! salty drool
hum! pierce ear drum
gulp! antibiotic, infected thumb
wrap! bandage bruised rib
strap! shoulder-support cross-bib
whew! winded, bending over
knock! unconscious, quarter over
snap! quick! save front tooth
expletive! shouts painful truth
rip! cartilage strips at knee
ouch! another sports injury

Name: _____ Date: _____



1.1a: Poetry Packet (Page 12 of 14)

Reading Companion

I, Too, Sing America by Langston Hughes

I, too, sing America.

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

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

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

I, too, am America.

anyone lived in a pretty how town by e. e. cummings

anyone lived in a pretty how town
(with up so floating many bells down)
spring summer autumn winter
he sang his didn't he danced his did

Women and men(both little and small)
cared for anyone not at all
they sowed their isn't they reaped their same
sun moon stars rain

children guessed(but only a few
and down they forgot as up they grew
autumn winter spring summer)
that noone loved him more by more

when by now and tree by leaf
she laughed his joy she cried his grief
bird by snow and stir by still
anyone's any was all to her

someones married their everyones
laughed their cryings and did their dance
(sleep wake hope and then)they
said their nevers they slept their dream

stars rain sun moon
(and only the snow can begin to explain
how children are apt to forget to remember
with up so floating many bells down)

one day anyone died i guess
(and noone stooped to kiss his face)
busy folk buried them side by side
little by little and was by was

all by all and deep by deep
and more by more they dream their sleep
noone and anyone earth by april
wish by spirit and if by yes.

Women and men(both dong and ding)
summer autumn winter spring
reaped their sowing and went their came
sun moon stars rain

Name: _____ Date: _____



1.1a: Poetry Packet (Page 13 of 14)

Dandelions by Libby

Tough little flowers
Hard pavement cannot stop them
Sneaking through the cracks

Haiku by Michael R. Collings

Freeway overpass--
Blossoms in graffiti on
fog-wrapped June mornings

Haiku by Dave McCroskey

the morning paper
harbinger of good and ill
- - I step over it

Dawn Revisited by Rita Dove

Imagine you wake up
with a second chance: The blue jay
hawks his pretty wares
and the oak still stands, spreading
glorious shade. If you don't look back,
the future never happens.
How good to rise in sunlight,
in the prodigal smell of biscuits—
eggs and sausage on the grill.
The whole sky is yours
to write on, blown open
to a blank page. Come on,
shake a leg! You'll never know
who's down there, frying those eggs,
if you don't get up and see.

Bouncing Basketball by Lee Emmett

bounce, dribble, bounce
stumble, thud, stop
bounce, bounce, take aim
into basket drop

rebound, dribble, bounce
jump, reaching, stretch
smack, hit back-board
thump, weeping, retch

umpire whistles, calls 'foul'
coach mumbles, players grumble
shrill blast, time-out's past
back to task, run, rumble

Dawn in New York by Claude McKay

The Dawn! The Dawn! The crimson-tinted, comes
Out of the low still skies, over the hills,
Manhattan's roofs and spires and cheerless
domes!

The Dawn! My spirit to its spirit thrills.
Almost the mighty city is asleep,
No pushing crowd, no tramping, tramping feet.
But here and there a few cars groaning creep
Along, above, and underneath the street,
Bearing their strangely-ghostly burdens by,
The women and the men of garish nights,
Their eyes wine-weakened and their clothes awry,
Grotesques beneath the strong electric lights.
The shadows wane. The Dawn comes to New
York.

And I go darkly-rebel to my work.

Name: _____ Date: _____



1.1a: Poetry Packet (Page 14 of 14)

My Favorite Place

By A.C.

I get off the bus and walk a few blocks. I stop when I get to a garage-like place and walk to the metal door with chipping brown paint. I turn the knob and walk in. A thousand eyes look at me as I take my place at the end of the long line. When I finally get up to the window, I hand the officer my ID.

"I'm here to visit Mr. C. Yes, I'm his daughter."

I have that line memorized. The officer hands me a piece of paper with my name as the visitor and my father's as the inmate. It tells me what floor to go to. As I get on the elevator, a rush of excitement runs through me. On the eighth floor, I go to another window for the officer to check if I'm on the visitor list. I am. Then he tells me to go to window six. I look around and see the faces I see here every Sunday and Thursday.

There he is. I stand on tiptoe to get a better view since I can hardly see him. He doesn't look like my father. He's got a beard now and he looks a lot meaner. He doesn't look like the dad who gave me big bear hugs or played silly games with me when I was young. He's the dad that I see through a window. My dad who is separated from the world. The only place he now knows is his cell. When I look deep into his eyes, I see emptiness and pain. I see a tired man who I think could sleep until the day he dies.

It's difficult to hear him through the thick glass and over everyone else who is trying to talk. We try to carry on a normal conversation about simple things including my day and what I'm doing in school, but we mostly talk about how we can't wait until he gets out. After an hour my time is up. We say our good-byes and love yous. I stand on my tiptoes again watching him as he fades into the other side of the window, a side I'll never get to see.

I turn and walk to the elevator. I feel my face get hot and tears blur my vision. I'm at the first floor and I walk out, letting the cold winter air smack my face. I get on the bus to go home.

My favorite place is where my father is - prison. I know, how can prison be anyone's favorite place? But it is because my father is there. It'll no longer be my favorite place once he gets out, though - home will be.

Name: _____

Date: _____



1.1b: Poetry Checklist

Review the checklist below as you write your poems. Check off each item that you have completed for each poem.

Objective	Self-portrait	Poetry Hides	Memory	Surroundings
Completed First Draft				
Added Metaphor/ Simile				
Added Personification				
Revised for Line-/Stanza Breaks				
Revised for Word Choice				
Revised for Musical Tools				
Edited Spelling				
Edited Punctuation				
Completed Final Draft				
Practiced Performance				

Notes:

Name: _____

Date: _____



1.4a: Poetry Rubric (Page 1 of 2)

Identify statements that best describe student's work.

	Exceeds Standard Level 4	Meets Standard Level 3	Developing Level 2	Rewrite Level 1
overall ideas	Topic and Ideas: Does your topic mean something to you and your readers?			
	- Imaginative, grabs reader's attention - Makes insightful or meaningful connection to self or world	- Engaging or relevant, interests reader - Makes reasonable or relevant connection to self or world	- Ordinary or predictable - Makes a superficial connection to self or world ("he's a boy, I'm a boy")	- Boring or unimaginative - Makes no connection to self or world or connection is confusing
	Assign Points (Circle one)	20 19	18 17 16	15 14 13
sequence of ideas	Organization: Is your writing easy to follow?			
	- Order of lines and stanzas enhances meaning - Complete and coherent	- Order of lines and stanzas makes sense - Logical	- Order of lines and stanzas makes sense some of the time - Understandable even though a few parts out of place or confusing	- Order of lines and stanzas does not make sense, detracts from meaning - Hard to follow
	Assign Points (Circle one)	20 19	18 17 16	15 14 13
descriptive language	Language & Style: Have you chosen words that clearly explain what you mean and that represent you as a writer?			
	Vivid, original describing or showing	Clear and specific way of describing or showing	Basic, unoriginal or repetitive way of describing or showing	Tells, does not describe or show
	Colorful or powerful word choice	Specific and clear word choice	Unoriginal or overdone word choice	Vague, dull or inaccurate word choice
	Real and unique/distinctive	Real or personal	Somewhat fake or flat	Very plain and impersonal
Assign Points (Circle one)	20 19	18 17 16	15 14 13	12 11
	Conventions: Did you pay attention to the rules of writing?			
	- Spelling consistently accurate - Punctuation and capitalization enhance meaning	- Spelling mostly accurate - Punctuation and capitalization make sense most of the time	- Spelling sometimes accurate - Punctuation and capitalization sometimes make sense	- Spelling often inaccurate - Punctuation and capitalization detract from meaning
	Assign Points (Circle one)	20 19	18 17 16	15 14 13
Assign Points (Circle one)	20 19	18 17 16	15 14 13	12 11

Name: _____

Date: _____



1.4a: Poetry Rubric (Page 2 of 2)

	Exceeds Standard Level 4	Meets Standard Level 3	Developing Level 2	Rewrite Level 1
	Poetry Characteristics: How well have you incorporated specific genre characteristics?			
figurative language	Striking and meaningful use of : • simile • metaphor • personification	Specific and accurate use of: • simile • metaphor • personification	General or ordinary use of: • simile • metaphor • personification	Confusing or misused: • simile • metaphor • personification
musical tools	Striking and meaningful: • alliteration • onomatopoeia • repetition • rhyme	Specific and accurate: • alliteration • onomatopoeia • repetition • rhyme	General or ordinary: • alliteration • onomatopoeia • repetition • rhyme	Confusing or misused: • alliteration • onomatopoeia • repetition • rhyme
form	• Structured poem (sonnet) contains all traits and is effective/meaningful	• Structured poem (sonnet) contains all traits	• Structured poem (sonnet) contains some of the necessary traits	• Structured poem (sonnet) lacks most traits
Assign Points (Circle one)	20 19	18 17 16	15 14 13	12 11

Get a Score

Calculate a score for each category of the rubric. Then add to get a total score.

Topic and Idea (11–20)

Organization (11–20)

Language (11–20)

Conventions (11–20)

Poetry Characteristics (11–20)

TOTAL SCORE (out of 100)

Name: _____

Date: _____



2.2a: Memory Poem

Room 1: Write about a childhood memory. Picture the event. Write a paragraph.	Room 2: Describe the light during the event. Use key words and/or phrases.
Room 3: Describe the sounds you remember. Use key words and/or phrases.	Room 4: Do you have any questions about the memory? Write the questions here.
Room 5: What are your feelings about the event? Use key words and/or phrases.	Room 6: Write some of the most important words from the other five rooms.

adapted from Heard, Georgia. *Awakening the Heart*. Portsmouth: Heinemann, 1998.

Name: _____ Date: _____



2.3a: Surroundings Poem (Page 1 of 2)

Write a **SONNET** about something you observe around you. Some possible topics can include:

- What you see out of your window
- What your street looks like first thing in the morning
- A place in your neighborhood you like to go

Brainstorm three to five topics for your **SONNET**:

1. _____
2. _____
3. _____
4. _____
5. _____

Choose one topic. Write a short description of your topic:

Class: _____ Date: _____



2.3a: Surroundings Poem (Page 2 of 2)

Write your sonnet below, putting the right number of syllables on each line. The letters correspond to the last word of the line that must rhyme with the last word of another line with the same letter.

Example:

The first and third line of every stanza will rhyme, which is indicated because both lines have the same letter of "a".

Be patient, weary body, soon the night (a – 10 syllables)

Will wrap thee gently in her sable **sheet**, (b – 10 syllables)

And with a leaden sigh thou wilt invite (a – 10 syllables)

To rest thy tired hands and aching **feet**. (b – 10 syllables)

_____ (a – 10 syllables)

_____ (b – 10 syllables)

_____ (a – 10 syllables)

_____ (b – 10 syllables)

_____ (c – 10 syllables)

_____ (d – 10 syllables)

_____ (c – 10 syllables)

_____ (d – 10 syllables)

_____ (e – 10 syllables)

_____ (f – 10 syllables)

_____ (e – 10 syllables)

_____ (f – 10 syllables)

_____ (g – 10 syllables)

_____ (g – 10 syllables)

Name: _____ Date: _____



3.2a: Revise for Word Choice (Page 1 of 2)

Read the poem below. Create a list of alternate words for the blanks.

Read the poems below. Think of vivid words or figurative language to fill the blanks. Brainstorm in the space provided below each poem.

April Rain Song by Langston Hughes

Brainstorm your choice of words:

Let the rain kiss you
Let the rain _____ your head with _____ drops
Let the rain sing a _____
The rain makes _____ on the sidewalk
The rain makes _____ in the gutter
The rain plays _____ on our roof at night
And I love the rain.

Refine your choice of words:

Let the rain kiss you
Let the rain _____ your head with _____ drops
Let the rain sing a _____
The rain makes _____ on the sidewalk
The rain makes _____ in the gutter
The rain plays _____ on our roof at night
And I love the rain.

Name: _____ Date: _____



3.2a: Revise for Word Choice (Page 2 of 2)

See the Poet's actual words below.

April Rain Song by Langston Hughes

Let the rain kiss you/
Let the rain beat upon your head with silver liquid drops/
Let the rain sing you a lullaby/
The rain makes still pools on the sidewalk/
The rain makes running pools in the gutter/
The rain plays a little sleep song on our roof at night/
And I love the rain.

Name: _____

Date: _____



4.1a: Editing a Poem

maggie and milly and molly and may
by e.e. cummings

maggie and milly and molly and may
went down to the beach(to play one day)

and maggie discovered a shell that sang
so sweetly she couldn't remember her troubles,and

milly befriended a stranded star
whose rays five languid fingers were;

and molly was chased by a horrible thing
which raced sideways while blowing bubbles;and

may came home with a smooth round stone
as small as a world and as large as alone.

For whatever we lose(like a you or a me)
it's always ourselves we find in the sea

1. Why do you think e.e. cummings chose not to use many capital letters in his poetry? When does he use them in this poem and why?

2. What effect does his choice of punctuation have on the reader?

Copyright © 1956, 1984, 1991 by the Trustees for the E. E. Cummings Trust from *The Complete Poems*: 1904-62 by E. E. Cummings, Edited by George J. Firmage. Permission pending.

Name: _____ Date: _____



4.3a: Media Consent Form

I, _____, (PRINT NAME) hereby grant Teaching Matters and its agents permission to use my child's, _____ (PRINT CHILD'S NAME) likeness, voice, picture and name, for print, radio, or television broadcast as well as for other *Teaching Matters* publications.

I further understand that I will NOT have the option to review the final news article or broadcast story before it is published or broadcast, and that other news media may reprint or re-broadcast the information I am releasing following the initial publication or broadcast.

Signature of Parent/Guardian: _____

Date: _____

Address: _____

City/State/Zip: _____

Tel. Number: Home _____ Office/Other _____

Media Consent Form (Spanish version)

Yo _____, (NOMBRE IMPRESO) concedo a Teaching Matters y sus agentes el permiso de utilizar la voz, nombre foto y apariencia de mi hijo/a _____ (IMPRIMA NOMBRE DEL NIÑO/A) para publicaciones de prensa, radio o televisión, como también para otras publicaciones de *Teaching Matters*.

Entiendo también que no tendré la opción de revisar la versión final del artículo(s) o de la noticia(s) antes de que sea publicada o transmitida. Concedo el permiso para que otros medios de comunicación puedan reimprimir o redifundir la información sobre mi hijo(a) después de la publicación o de la difusión inicial.

Firma del Padre de Familia o Apoderado: _____

Fecha: _____

Dirección: _____

Ciudad/Estado/Código Postal: _____

Numero de Teléfono: Casa _____ Trabajo/Otro _____

Name: _____ Date: _____



4.3b: S.E.L.F. GUIDE (Page 1 of 2)

To take your verses from the page to the stage, take care of your **SELF**. SELF is an acronym for:

- Stand up straight — You've heard this one before.
- Eye contact — Look at your audience. This will be much easier if you memorize your poem and don't have to look at your notes.
- Loud enough — The people in the back of the room should be able to hear you.
- Feeling and emotion — If you care, your audience will care.

More about feeling and emotion: When you perform poetry for an audience, use your voice and body to add meaning. Decide which words, lines and phrases in your poem are most important. Then, think about the feelings you want to communicate. Try using these tools to add punch to your performance:

- **Pace** — Speaking slowly helps your audience enjoy and think about your words, while speaking quickly can communicate excitement. Which parts of your poem should be spoken slowly and which parts quickly?
- **Volume** — Always speak loudly enough to be heard but vary the volume for maximum effect. Speaking loudly can show intense emotion or action, while suddenly dropping to a softer voice can make the audience focus on what you are saying. What parts of your poem will you say loudly and when will you speak more softly?
- **Pauses** — Add emphasis to certain lines, phrases and words by pausing. A pause after a line gives your audience a chance to absorb it. A pause in the middle of an idea can add suspense. Where do you want to pause for emphasis?
- **Gesture** — Emphasize ideas visually with body or arm movements. Gestures can be used in parts of your performance. They can be small or big, depending on your style. They can be literal, such as pretending to shoot a basket, or abstract, such as clenching your fist or putting a hand on your heart to show your emotions. What gestures will add to your performance?

Name: _____ Date: _____



4.3b: S.E.L.F. GUIDE (Page 2 of 2)

Plan Your Performance

Write your poem below. Make notes on pauses and gestures you plan to use. Mark the places you want to speak loudly or softly, quickly or slowly. Review these cues while you are memorizing and practicing your poem.

Notes:
(pauses, gestures, pace, volume)

Name: _____

Date: _____



4.4a: Record Your Poem (Page 1 of 2)

You'll need the following things for this activity:

- Completed Handout 4.3b: *S.E.L.F. Guide* or a copy of a poem you would like to record
- A microphone connected to your computer (some computers have built in microphones)
- A PC with Windows XP or a Mac with OS X

1. Prepare to read your poem.

- Take a few minutes to review your poem on the *S.E.L.F. Guide* and practice reading it aloud with feeling and expression.
- Go to the activity **Record Your Poem** in Step 4 of the *Online Classroom*.

- Click the **Writing Matters Audio Recorder** link.

2. Record your poem.

- Click **Record**. Speak loudly and clearly into the microphone.
- Click **Stop** when you are finished.
- Click **Play** to listen to the recording. You may record it again if it doesn't sound right.

3. Save your poem.

- Type your name where it says *rename me* but leave the *.mp3* ending. Click **Save File**. It may take a moment.

Step Four: Edit and Publish

- [DD's E-Tutorial: Spelling and Grammar Check](#)
- [DD's E-Tutorial: Cutting and Pasting](#)
- [Submit Your Final Poems](#)
- [Reflect on Writing Poetry](#)
- [Record Your Poem](#)

Record Your Poem

You'll need the following things for this activity:

- A copy of a poem you would like to record
- A microphone connected to your computer (some computers have built in microphones)
- A PC with Windows XP or a Mac with OS X

Note: The 1st time you use the audio recorder, you must allow the Java software for the audio recorder. Directions on the screen indicate how to do it. If you have difficulty getting started, contact your teacher or Teaching Matters consultant for help. **If you are using a Mac, OS 10.4 or later and Safari work best** (click the Apple icon at the top left corner of your screen and select *About this Mac* to see the operating system).

1. Prepare to read your poem:
 - Take a few minutes to read over your poem and practice reading it aloud several times.
2. Record your poem:
 - Go to the **Writing Matters Audio Recorder** and click **Record**. Speak loudly and clearly into the microphone. Click **Stop** when you are finished. Click **Play** to listen to the recording. You may record it again if it doesn't sound right.

Writing Matters Audio Recorder

Recorder:

Timer:

File Name: Change your file name to keep the .mp3 part.

Your file will be saved in your "My Documents" folder

Status:

Name: _____ Date: _____



4.4a: Record Your Poem (Page 2 of 2)

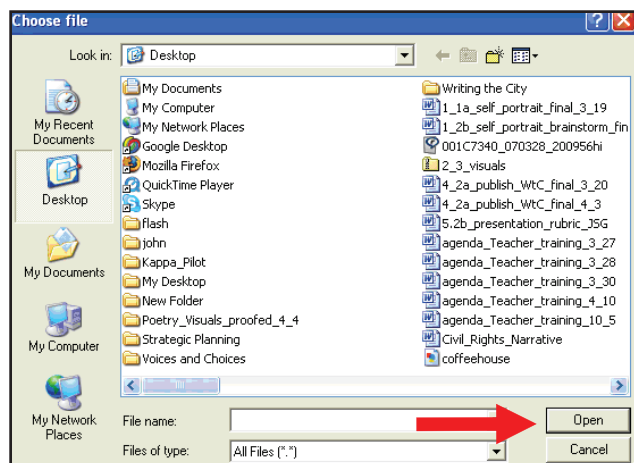
3. Share your audio recording (podcast) with your class.

- Return to the **Record Your Poem** window.
- Click the **Add a new discussion topic** button.
- Paste the text of your poem into the big **Message** box.

- Where it says “Attachment,” click the **Browse** button and locate your audio file on the hard drive.

- Select the file and click **Open** to upload it.

- Click **Post to forum**. An audio recording of your poem is not stored in your Online Classroom.



Don't forget to publish your poem and your audio file on your *Writing Matters* ezine. Directions can be found in Handout 4.2a: *Publish on Writing Matters*.

Note: The 1st time you use the audio recorder, you must allow the Java software to run. Directions on the screen explain how to do it. If you have difficulty getting started, contact your teacher or Teaching Matters consultant for help. **If you are using a Mac with OS 10.4 or later, Safari works best** (click the Apple icon at the top left corner of your screen and select *About this Mac* to see the operating system).

Differentiated Handouts

Step 1: Be a Poet

Handout 1.1c: Self-portrait Reflection _____ Page 193

Handout 1.3a: Where I'm From Brainstorm _____ Page 194

Step 2: Draft a Poem

Handout 2.1a: Four Doors of Poetry _____ Page 195

Handout 2.3b: Synonym Web _____ Page 196

Step 3: Craft & Revise

Handout 3.1b: Create Line- and Stanza Breaks _____ Page 197

Step 4: Edit & Publish

Handout 4.2a: Publish Your Writing _____ Page 199

Name: _____ Date: _____



1.1c: Self-portrait Reflection

Here is an example of choosing a poem and writing a reflection about what makes it meaningful. Use this example to help you choose a poem and write your own reflection.

1. In the poem "Phenomenal Woman," Maya Angelou writes about what makes her a phenomenal woman:

It's the fire in my eyes,
And the flash of my teeth,
The swing in my waist,
And the joy in my feet.

Jot down some ideas about what makes you phenomenal or great:

Example: I am great because I have so much energy. I can get through the day and accomplish all
of my goals. Everyone thinks I'm phenomenal because I'm a good student AND good at sports AND
have lots of friends. I have it all. I am a phenomenal woman, just like Maya Angelou.

Try it here with a poem that means something to you.

Lines from the poem:

Write how that poem means something to you:

Name: _____

Date: _____



2.1a: Four Doors of Poetry

Door 1: Write about your FEELINGS and inner images. What makes you happy, angry or sad?

Does poetry hide here?

Door 2: Write about what you see and OBSERVE. What makes this world beautiful or mysterious?

Does poetry hide here?

Door 3: Write about the WORLD around you. What do you watch or read in the news?

Does poetry hide here?

Door 4: Write about things that make you WONDER. Do you have any questions about you life at school or at home?

Does poetry hide here?

adapted from Heard, Georgia. *Awakening the Heart*. Portsmouth: Heinemann, 1998.

Name: _____

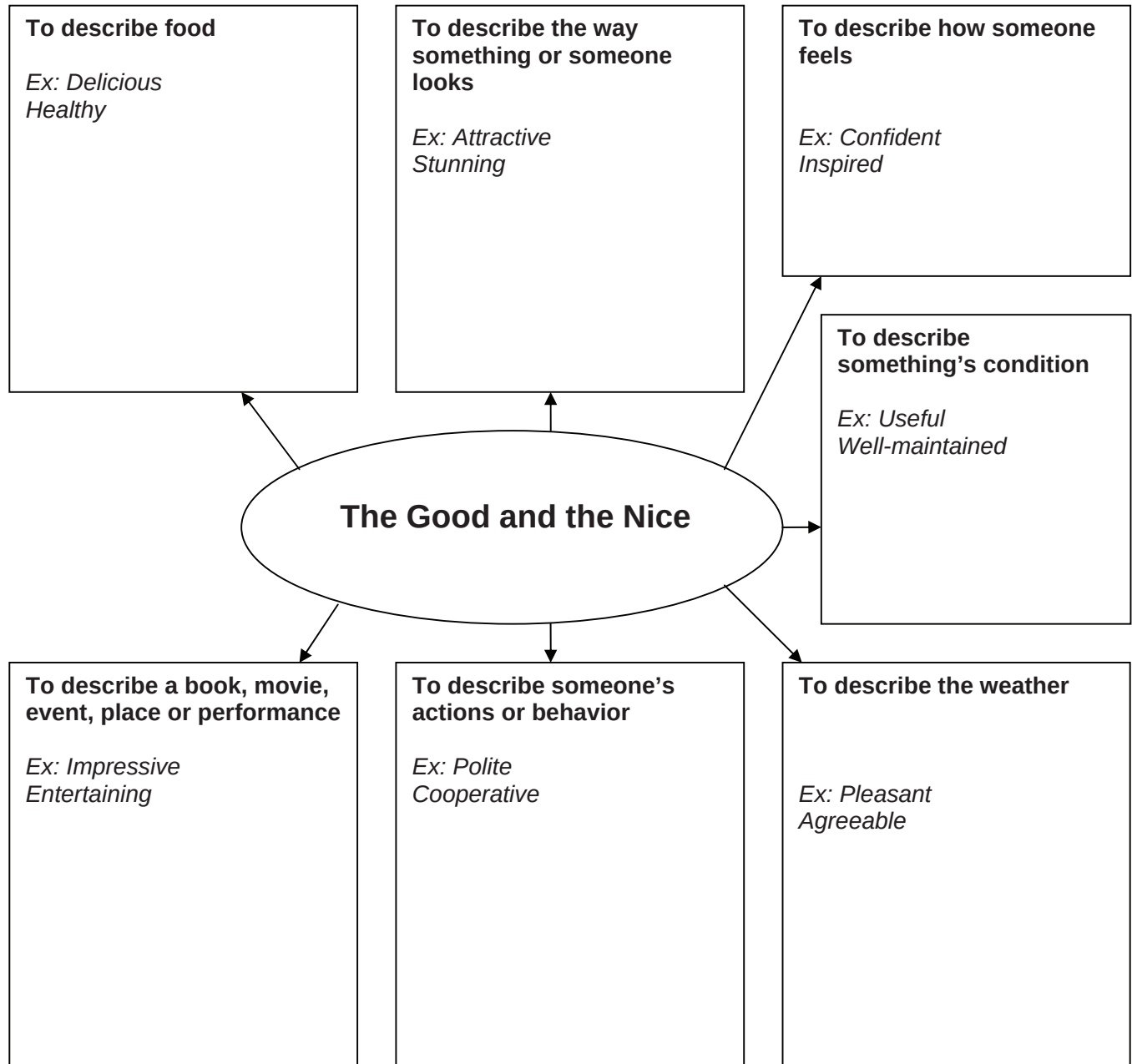
Date: _____



2.3b: Synonym Web

Find as many words as possible that could be used to describe items in the categories below.

The Good and the Nice



This handout is adapted with permission from ReadWriteThink.org

Name: _____ Date: _____



3.1b: Create Line- and Stanza Breaks

(Page 1 of 2)

Read the poems. Create line- and stanza breaks. Add a slash (/) for each line-break and a double slash (//) for each stanza break. Then rewrite each poem. You can remove some words when you rewrite the poem.

Red

by Lillian Moore

I was standing at my window all day I saw across the way on someone's windowsill a geranium
which looked like it was glowing red bright - it looked like a fine traffic light far away.

Rewrite the poem using your line- and stanza breaks.

-----	-----
-----	-----
-----	-----
-----	-----
-----	-----
-----	-----
-----	-----
-----	-----
-----	-----
-----	-----

Has the meaning of the poem changed? Why or why not?

Name: _____ Date: _____



3.1b: Create Line- and Stanza Breaks

(Page 2 of 2)

Where I'm From
by Willie Perdomo

Where I'm from, it's late night scratches of rats' feet that explains what my mother means when she says slowly, "Bueno, mijo, eso es la vida del pobre." (Well, son, that's the life of the poor). Where I'm from, it's sweet like my grandmother reciting a quick prayer over a pot of hot rice and beans. Where I'm from, it's pretty like my niece stopping me in the middle of the street and telling me to notice all the stars in the sky.

Rewrite the poem using your line- and stanza breaks.

Has the meaning of the poem changed? Why or why not? _____

The original poem with correct line and stanza breaks is published in Willie Perdomo. *Where a Nickel costs a Dime*. NY: Norton, 1996.

Name: _____

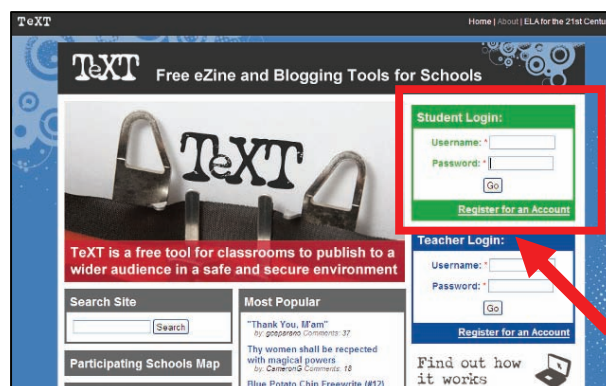
Date: _____



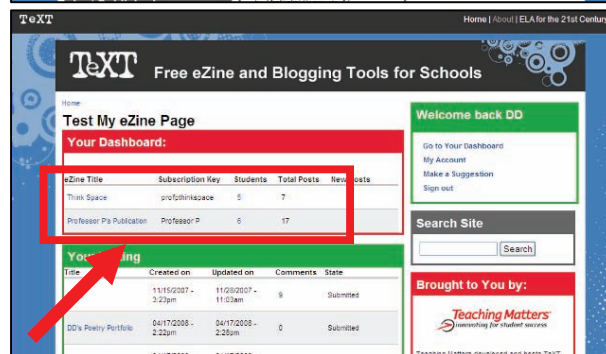
4.2a: Publish Your Writing (Page 1 of 3)

1. Go to <http://text.teachingmatters.org> and enter your username and password to log in.

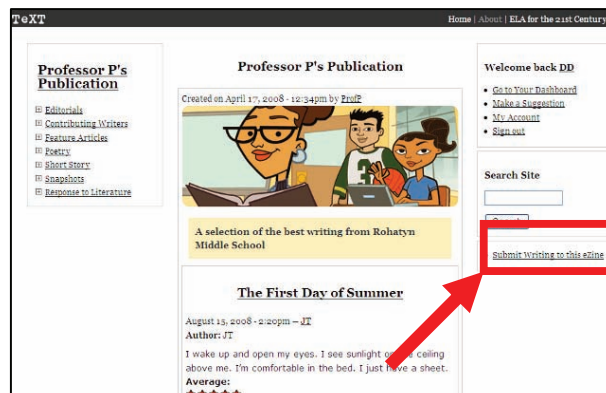
Make sure your writing is open in a word-processing document.



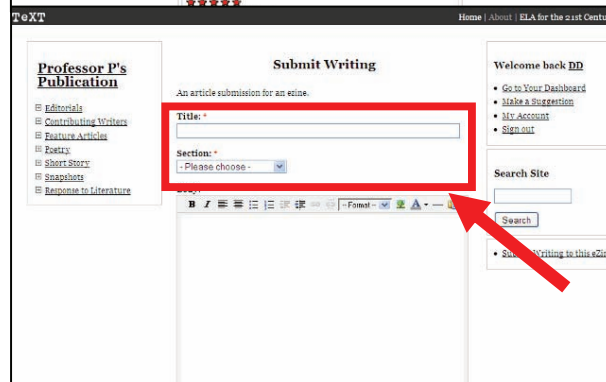
2. Go to your *Writing Matters* class ezine.



3. Click the **Submit Writing to This eZine** link.



4. Add a title for your writing in the **Title** box.
5. Use the **Section** pull-down menu to select the kind of writing you want to post (e.g., Snapshot, Short Fiction, Memoir, Poetry).



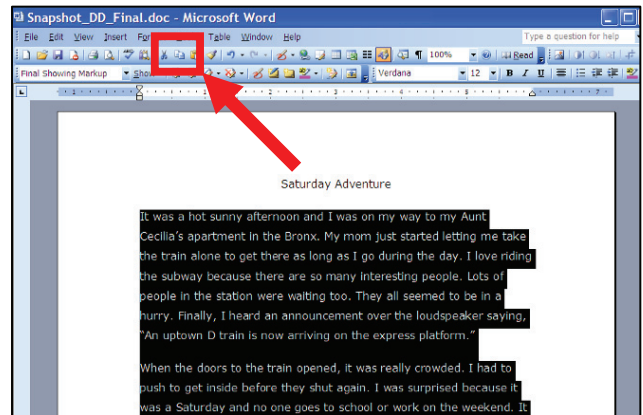
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Date: _____



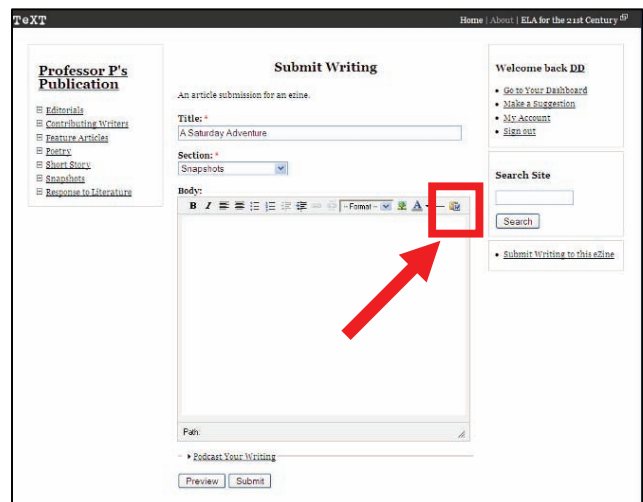
4.2a: Publish Your Writing (Page 2 of 3)

6. Go back to your document, highlight the text you want to post and click **Copy** from the Edit menu.



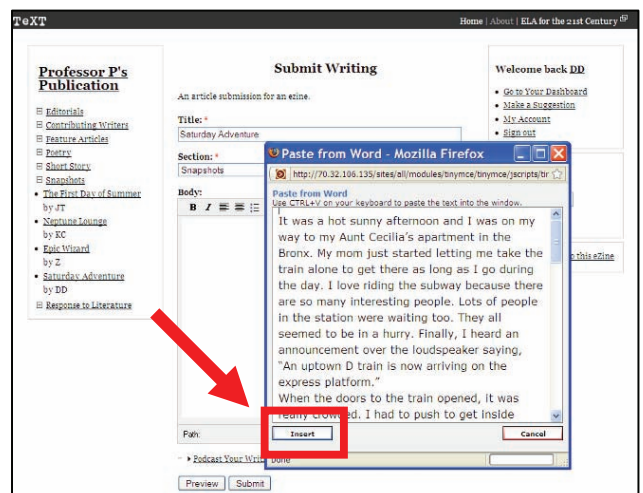
7. Return to the ezine page.

8. Click the **Paste from Word** icon on the **Body** field toolbar (on the far right side).



9. If you are using **Internet Explorer**, you may be asked to click **Allow access**. Go ahead.

Paste the text in the pop-up box and click the **Insert** button.



Name: _____

Date: _____



4.2a: Publish Your Writing (Page 3 of 3)

10. After you have added your text, click the **Submit** button to post your writing.

11. Your writing has been posted. It is now visible to the people in your class. When the teacher approves your writing and makes it public, it will be visible to everyone.

Teacher Resources

Poetry Conferring Log _____	Page	205
Poetry Teacher's Checklist _____	Page	206
Poetry Citations _____	Page	208

Writing Poetry - Teacher Resources: Conferring Log

Student Name: _____ Class Number: _____

Possible Findings*	Notes on Student Conference
Step 1: Be a Poet ☐ Limited personal connections made to poems ☐ Poems are literal ☐ Literary devices are clichéd Step 2: Draft Poems ☐ Limited personal connections expressed in poems ☐ Trouble moving from graphic organizer to poem ☐ Trouble fitting words into a form (haiku or sonnet) Step 3: Craft & Revise ☐ Limited use of line- and stanza breaks ☐ Trouble choosing precise words ☐ Limited use of musical tools Step 4: Edit & Publish ☐ Spelling errors remain ☐ Grammatical errors remain	Date: _____ What I found: What I taught: Next steps for student:
	Date: _____ What I found: What I taught: Next steps for student:
	Date: _____ What I found: What I taught: Next steps for student:

Note: Suggested conferring approaches are located at the end of each lesson.

*There are many more possible findings than those listed.

Writing Poetry - Teacher Resources: Teacher's Checklist (Page 1 of 2)

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Writing Poetry Teacher Checklist

Students	Step 1				Step 2				Step 3				Step 4				Notes
	Self-Portrait Poem: Reflection/Personal Connection	Self-Portrait Poem: Imaginative or engaging ideas	Self-Portrait Poem: Meaningful and precise similes and metaphors	Poetry Hides: Effective personification	Surroundings Poem: Vivid imagery incorporated meaningful content	Line-breaks and Stanza breaks add to meaning	Word choice supports ideas	Musical tools are used effectively	Grammar and punctuation are appropriate	Perform S.E.L.F.							
1																	
2																	
3																	
4																	
5																	
6																	
7																	
8																	
9																	
10																	
11																	
12																	
13																	
14																	
15																	
16																	
17																	
18																	
19																	
20																	

Class: _____

KEY
 - Below expectation
 ✓ Meets expectation
 + Above expectation

Writing Poetry - Teacher Resources: Teacher's Checklist (Page 2 Of 2)

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Writing Poetry Teacher Checklist

Class: _____	KEY - Below expectation ✓ Meets expectation + Above expectation	Students	Step 1			Step 2			Step 3			Step 4			Notes
			Self-portrait Poem: Connection	Self-portrait Poem: Reflection/Personal	Self-portrait Poem: Imaginative or engaging ideas	Self-portrait Poem: Meaningful and precise Similes and metaphors	Poetry Hides: Effective personification	Memory Poem: Vivid Imagery incorporated	Surroundings Poem: Structure followed, Meaningful content	Line-breaks and Stanza breaks add to meaning	Word choice supports ideas	Musical tools are used effectively	Grammar and punctuation are appropriate	Perform S.E.L.F.	
		21													
		22													
		23													
		24													
		25													
		26													
		27													
		28													
		29													
		30													
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		34													
		35													
		36													
		37													
		38													
		39													
		40													

KEY
 - Below expectation
 ✓ Meets expectation
 + Above expectation

Poetry Citations

Several of these texts can be found in *Prof. P's Office* or in your Text Binder.

Student Poets

A.C. "My Favorite Place (a prose memoir)." *Teen Ink*. <<http://www.teenink.com/Poetry/article.php?link=Past/2006/June/20304.xml>>

Alyssa S., "I Am." *I Am Poems from Danielle's 8/9s* by Bank Street School for Children. <http://www.lulu.com/items/volume_17/287000/287091/3/print/89s_POEMS.PAGES.pdf>

Emily. "Jamaica Avenue." Unpublished student poem.

Grace. "Rainy Day." *Writing Matters: 6th Grade Writing Zone*. <<http://text.teachingmatters.org/node/583>>

Ingrid. "Who I Am ." *Kids' News Room*. <<http://www.kidsnewsroom.org/newsissues/051807/index.asp?page=Arts2>>

Jacob R. "I Have Hands Like My Dad." *Teen Ink*. <<http://www.teenink.com/Poetry/article/11704/I-Have-Hands-Like-My-Dad/>>

J. Tiona. "Where Does Poetry Hide?" *Writing Matters: Walt Whitman's Work*. <<http://write.teachingmatters.org/node/2845>>

Kimberly C. "Braver." *Teen Ink*. <<http://teenink.com/Poetry/article/11744/Braver/>>

Kyles. "I Am." *Smith's Ninth Grade Blog*. <<http://smithenglish9.blogspot.com/2007/02/i-am-poem.html>>

Michael D. "What's a Poem?" *Writing Matters: Aristotle's Literacy Magazine*. <<http://write.teachingmatters.org/node/1596>>

Shannon. "I am From." *Writing Matters: 571 7th Grade Poetry Lounge*. <<http://text.teachingmatters.org/node/1696>>

Simon. "Self-Portrait Poem." *Writing Matters: 223 Writers*. <<http://text.teachingmatters.org/node/1688>>

Ward, E. "My Soul" in *Paint Me Like I Am*. Ed. Nikki Giovanni. Harper Tempest: New York. 2003.

Wei. "Watching Television." *Writing Matters: Aristotle's Literacy Magazine*. <<http://write.teachingmatters.org/node/1641>>

Yaniv. "Self-portrait Poem." *Writing Matters: Class 503 News*. <<http://write.teachingmatters.org/node/2929>>

Zacha. "I Am." *Smith's Ninth Grade Blog*. <<http://smithenglish9.blogspot.com/2007/02/i-am-poem.html>>

Adult Poets

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