

Poetry Unit Lesson Plan

This unit has been planned as a three-four week course. It may be shortened or lengthened as necessary.

There will be several sections titled as follows:

1. A knock on the Door
2. Opening the Door
3. A Little Wider
4. Inviting You In
5. Stay A While
6. Come Back Soon

Designed for Grade 12 University Preparation but can be adapted as needed for other classes.

Educational Objectives:

Oral Communications

Listening to Understand

1.2 Using active listening strategies.

select and use the most appropriate active listening strategies when participating in a wide range of situations

1.3 Using listening comprehension skills

select and use the most appropriate listening comprehension strategies before, during, and after listening to understand oral texts, including complex and challenging texts

1.4 Demonstrating understanding of content

identify the important information and ideas in oral texts, including complex and challenging texts, in a variety of ways

1.5 Interpreting texts

develop and explain interpretations of oral texts, including complex and challenging texts, using evidence from the text and the oral and visual cues used in it insightfully to support their interpretations

1.8 Critical literacy

identify and analyse in detail the perspectives and/or biases evident in oral texts, including complex and challenging texts, commenting with understanding and increasing insight on any questions they may raise about beliefs, values, identity, and power

Speaking to Communicate

2.4 Diction and Devices

use the most appropriate words, phrases, and terminology, and a variety of stylistic devices, to communicate their meaning in a compelling way and to engage their intended audience

2.5 Vocal strategies

identify a variety of vocal strategies, including tone, pace, pitch, and volume, and use them effectively and with sensitivity to audience needs and cultural differences

Reflecting On Skills and Strategies

3.1 Metacognition

demonstrate insight into their strengths and weaknesses as listeners and speakers, and practise the strategies they found most helpful before, during, and after listening and speaking to improve their oral communication skills

Reading and Literature Studies

Reading for Meaning

1.1 Variety of texts

read a variety of student- and teacher-selected texts from diverse cultures and historical periods, identifying specific purposes for reading

1.3 Demonstrating Understanding of Content

identify the most important ideas and supporting details in texts, including complex and challenging texts

1.6 Analysing texts

analyse texts in terms of the information, ideas, issues, or themes they explore, examining how various aspects of the texts contribute to the presentation or development of these elements

1.8 Critical literacy

identify and analyse the perspectives and/or biases evident in texts, including complex and challenging texts, commenting with understanding and increasing insight on any questions they may raise about beliefs, values, identity, and power

Understanding Form and Style

2.1 Text forms

identify a variety of characteristics of literary, informational, and graphic text forms and demonstrate insight into the way they help communicate meaning

2.2 Text features

identify a variety of text features and demonstrate insight into the way they communicate meaning

2.3 Elements of Style

identify a variety of elements of style in texts and explain how they help communicate meaning and enhance the effectiveness of the texts

Writing

Developing and Organizing Content

1.1 Identifying topic, purpose and audience

identify the topic, purpose, and audience for a variety of writing tasks

1.2 Generating and Developing Ideas

generate, expand, explore, and focus ideas for potential writing tasks, using a variety of strategies and print, electronic, and other resources, as appropriate

1.4 Organizing Ideas

identify, sort, and order main ideas and supporting details for writing tasks, using a variety of strategies and selecting the organizational pattern best suited to the content and the purpose for writing

Using Knowledge of Form and Style

2.1 Form

write for different purposes and audiences using a variety of literary, informational, and graphic forms

2.3 Diction

use a wide range of descriptive and evocative words, phrases, and expressions precisely and imaginatively to make their writing clear, vivid, and compelling for their intended audience

2.4 Sentence craft and fluency

write complete sentences that communicate their meaning clearly and effectively, skillfully varying sentence type, structure, and length to suit different purposes and making smooth and logical transitions between ideas

2.5 Critical Literacy

explain, with increasing insight, how their own beliefs, values, and experiences are revealed in their writing

Applying Knowledge of Conventions

3.2 Vocabulary

build vocabulary for writing by confirming word meaning(s) and reviewing and refining word choice, using a variety of resources and strategies, as appropriate for the purpose

3.6 Publishing

use a variety of presentation features, including print and script, fonts, graphics, and layout, to improve the clarity and coherence of their written work and to heighten its appeal and effectiveness for their audience

Media Studies

Understanding Media Texts

1.1 Purpose

explain how media texts, including complex and challenging texts, are created to suit particular purposes and audiences

1.2 Interpreting Messages

interpret media texts, including complex or challenging texts, identifying and explaining with increasing insight the overt and implied messages they convey

1.3 Evaluating texts

evaluate how effectively information, ideas, themes, issues, and opinions are communicated in media texts, including complex and challenging texts, and decide whether the texts achieve their intended purpose

1.4 Audience responses

explain, with increasing insight, why the same media text might prompt different responses from different audiences

Understanding Media Forms, Conventions and Techniques

2.1 Form

identify general and specific characteristics of a variety of media forms and demonstrate insight into the way they shape content and create meaning

2.2 Conventions and Techniques

identify conventions and/or techniques used in a variety of media forms and demonstrate insight into the way they convey meaning and influence their audience

Creating Media Texts

3.2 Form

select the media form best suited to the topic, purpose, and audience for a media text they plan to create, and explain why it is the most appropriate choice

Part 1. Knock on the Door

Duration: two 45-50 minute periods/ one 90-100 minute block

This is an introductory lesson to get students thinking about poetry and what it is for them. It will have two segments: oral and written work.

Materials/Resources needed:

Paper
Writing implement
Computers (if available)
Poetry/song books etc
Magazines/newspapers
Working with Words journal
Writing journal

Procedure:

Part One

1. As students enter class, have them complete this activity as they settle.
List the names of at least 5 poems that you know. You can provide lines from the poem if you cannot remember the title. (10 minutes)
2. Discuss *what* the students have chosen as their poems. Do not ask *why* at this point, just what. (10-15 minutes)
3. Ask the question “***What is poetry?***” Brainstorm answers on a web or other visual chart that can be kept posted in the classroom. (5 minutes)
4. Ask the question “***What is a poem?***” Brainstorm answers on a web or other visual chart that can be kept posted in the classroom. (5 minutes)
5. Ask the question “***Where do you think is the best place to find poetry?***” Brainstorm answers on a web or other visual chart that can be kept posted in the classroom. (5 minutes)
6. Have students write their answers to these questions in a writing journal/duotang and hand them in at the end of this class.

Review the answers to help plan for Part Two if at all possible.

Part Two

Make a copy of your personal poetry anthology. Adapt and change as your favourites change. For the purpose of this lesson I will use the following poems. If there are musical versions, attempt to have copies to play.

Dulce Et Decorum Est (1917)

Bent double, like old beggars under sacks,
Knock-kneed, coughing like hags, we cursed through sludge,
Till on the haunting flares we turned our backs
And towards our distant rest began to trudge.
5 Men marched asleep. Many had lost their boots
But limped on, blood-shod. All went lame; all blind;
Drunk with fatigue; deaf even to the hoots
Of tired, outstripped Five-Nines that dropped behind.
Gas! GAS! Quick, boys!-An ecstasy of fumbling,
10 Fitting the clumsy helmets just in time;
But someone still was yelling out and stumbling,
And flound'ring like a man in fire or lime...
Dim, through the misty panes and thick green light,
As under a green sea, I saw him drowning.
15 In all my dreams, before my helpless sight,
He plunges at me, guttering, choking, drowning.
If in some smothering dreams you too could pace
Behind the wagon that we flung him in,
And watch the white eyes writhing in his face,
20 His hanging face, like a devil's sick of sin;
If you could hear, at every jolt, the blood
Come gargling from the froth-corrupted lungs,
Obscene as cancer, bitter as the cud
Of vile, incurable sores on innocent tongues,-
25 My friend, you would not tell with such high zest
To children ardent for some desperate glory,
The old Lie: *Dulce et decorum est*
Pro patria mori.

(It is sweet and meet to die for one's country. Sweet! and decorous.)

Wilfrd Owen, 1917

My rationale for choosing this poem is because of how it affects me. When I read it, I can smell the stench of the trenches, I can feel the thickness of the cold, dead mud beneath my bare feet, I can hear the sounds of the artillery in the distance. It is a "classic" poem, in that it has been around for a long time and has been "taught" to countless school children, but I think it still has the power to stir the emotions and give today's youth a glimpse of the hell that was war. It can also be used to begin a discussion of the meaning of war.

Kubla Khan Or, a Vision in a Dream. A Fragment (1798)

In Xanadu did Kubla Khan
A stately pleasure dome decree:
Where Alph, the sacred river, ran
Through caverns measureless to man
5 Down to a sunless sea.
So twice five miles of fertile ground
With walls and towers were girdled round:
And there were gardens bright with sinuous
rills,
Where blossomed many an incense-bearing
tree;
10 And here were forests ancient as the hills,
Enfolding sunny spots of greenery.
But oh! that deep romantic chasm which
slanted
Down the green hill athwart a cedarn cover!
A savage place! as holy and enchanted
15 As e'er beneath a waning moon was haunted
By woman wailing for her demon lover!
And from this chasm, with ceaseless turmoil
seething,
As if this earth in fast thick pants were
breathing,
A mighty fountain momently was forced:
20 Amid whose swift half-intermitted burst
Huge fragments vaulted like rebounding hail,
Or chaffy grain beneath the thresher's flail:
And 'mid these dancing rocks at once and ever
It flung up momently the sacred river.
25 Five miles meandering with a mazy motion
Samuel Taylor Coleridge, 1798

Through wood and dale the sacred river ran,
Then reached the caverns measureless to man,
And sank in tumult to a lifeless ocean:
And 'mid this tumult Kubla heard from far
30 Ancestral voices prophesying war!
The shadow of the dome of pleasure
Floated midway on the waves;
Where was heard the mingled measure
From the fountain and the caves.
35 It was a miracle of rare device,
A sunny pleasure dome with caves of ice!
A damsel with a dulcimer
In a vision once I saw:
It was an Abyssinian maid,
40 And on her dulcimer she played,
Singing of Mount Abora.
Could I revive within me
Her symphony and song,
To such a deep delight 'twould win me,
45 That with music loud and long,
I would build that dome in air,
That sunny dome! those caves of ice!
And all who heard should see them there,
And all should cry, Beware! Beware!
50 His flashing eyes, his floating hair!
Weave a circle round him thrice,
And close your eyes with holy dread,
For he on honey-dew hath fed,
And drunk the milk of Paradise.

This is a poem that I first read in high school and over the years I haven't been able to get it out of my head. This one again has the ability to come to life visually for me. I can see the river sparkling in the sun and the rocks flying as if from a volcano. I can smell the trees of the ancient forest and hear the young black girl playing her music. It is a poem that can open discussion of ancient musical instruments and musical forms, of times long past and how people may have lived. You could also delve into the way this poem was written, by a man coming from a drug-induced sleep and how this might effect the creative process, tying it in with how they think today's/other artists might work in a similar way.

Dreams

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

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

Langston Hughes

This poem is from elementary school. I memorized it when I was young because it had a fundamental message that resonated with me. Life without dreams is meaningless. If you do not have your dreams to lift you up, what do you have. There are many answers that become essays or just verbal discussions. You can get deeper into the poem by looking at who Langston Hughes was, when the poem was written and the meaning it might have had in that context.

“Erosion” (1931)

It took the sea a thousand years,
A thousand years to trace
The granite features of this cliff,
In crag and scarp and base.
It took the sea an hour one night,
An hour of storm to place
The sculpture of these granite seams
Upon a woman's face.

E.J. Pratt

This poem was written by a Newfoundlander and it has profound meaning for many who know life around the sea. The images drawn are powerful. Nature is powerful. People are shaped by Nature in very real ways. This poem can be used as part of a series of lyrical poems or regional Canadian poems. I'd like to do as part of a look at Newfoundland poetry and connect it to a song called “Tiny Red Light”. It could be cross-curricular as you use it to study the history of the East Coast and how the sea has and continues to plot the lives of many of the people there.

Nursery rhymes (ANY)

Sing a song of sixpence a pocket full of rye,
Four and twenty blackbirds baked in a pie.
When the pie was opened the birds began to sing,
Oh wasn't that a dainty dish to set before the king?

The king was in his counting house counting out his money, The queen was in the parlour eating
bread and honey
The maid was in the garden hanging out the clothes,
When down came a blackbird and pecked off her nose!

Most of us have forgotten that these were the first poems we ever heard and how often we begged for more! Perhaps a look at the simplicity and rhythm of these early poems can lead to a more complex look at poems that reach out to the students in their current development.

Again

You're tearing me apart
Crushing me inside
You used to lift me up
Now you get me down

If I was to walk away
From you, my love
Could I laugh again?
If I walk away from you
And leave my love
Could I laugh again?
Again, again...

You're killing me again
Am I still in your head?
You used to light me up
Now you shut me down

If I was to walk away
From you, my love
Could I laugh again?
If I walk away from you
And leave my love
Could I laugh again?

I'm losing you again
Lacking me inside
I used to lift you up
Now I get you down

Without your love
You're tearing me apart
With you close by
You're crushing me inside

Without your love
You're tearing me apart
Without your love
I'm doused in madness
I can't lose the sadness
Can't lose the sadness

Can't lose the sadness

You're tearing me apart
Crushing me inside
Without your love
(you used to lift me up)
You're crushing me inside
(now you get me down)
With you close by
I'm doused in madness
Can't lose the sadness
It's ripping me apart
It's tearing me apart
It's tearing me apart
I don't know how
It's ripping me apart
It's tearing me apart
It's tearing me apart
I don't know why
I don't know why
I don't know why
I don't know why
Without your love
Without your love
Without your love
Without your love
It's tearing me apart

Archive, from "You All look the Same to Me"

This is a song I found by accident when I was looking for a painter I like (Natasha Wescoat). It is by a trip-hop group called Archive. There is something about the lyrics and music that echoes in me, reminding me of the loss of teen love and could even possibly relate to an adult going through relationship difficulties.

<http://vids.myspace.com/index.cfm?fuseaction=vids.individual&videoid=9714143>

Whisper To A Scream (Birds Fly)

Icicle Works

love comes
down upon us and it flows like water
burning with the hope of insight
feathered books the colors of the bright elation
stolen in the sight of love

we are we are we are we're just children
finding our way around indecision
we are we are we are rather helpless
changes forever
whisper to a scream

birds fly
in the eye of the pathos daughter
spoken
at the bitter end
wasted
sacrificed for the new nirvana
night time sends the sun away

we are we are we are we're just children
finding our way around indecision
we are we are we are rather helpless
changes forever
whisper to a scream
we are we are we are we're just children
finding our way around indecision
we are we are we are rather helpless
changes forever
whisper to a scream

Another song of teen angst that I think they could still relate to. The images are very different but the feelings are still common.

<http://www.youtube.com/watch?v=ZlxgHu5U1v4>

Psalm 23 (King James Version)

Psalm 23

1The LORD is my shepherd; I shall not want.

2He maketh me to lie down in green pastures: he leadeth me beside the still waters.

3He restoreth my soul: he leadeth me in the paths of righteousness for his name's sake.

4Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff they comfort me.

5Thou preparest a table before me in the presence of mine enemies: thou anointest my head with oil; my cup runneth over.

6Surely goodness and mercy shall follow me all the days of my life: and I will dwell in the house of the LORD forever.

What can I say? This one, though very common among Christians, has the power to bring me peace every time I read/hear it. It has also been set to music. You could discuss different poetic forms (psalms, lyrical, odes, ballads).

http://www.youtube.com/watch?v=_FEv49iuKr8&feature=related

<http://www.youtube.com/watch?v=IMUQEI0CLQM>

A Found Poem

The writing or reading of a poem is a way of coming to know
in a different language,

the language closest to our living.

Poetry recalls our breathing,

the wrench of recognition in our gut,

the flutters of fear behind our eyes.

The rhythms dance along our skin,

sink into our fingers,

seep into flesh,

hum along tendons and muscles,

strike bone like a tuning fork.

Poems ask us to feel again,

a catch in our throat,

tearing close to the surface,

laughter somewhere.

Excerpt from class notes. A piece of prose, re-arranged that seems to me to describe perfectly what good poetry should be and do.

The Land of Counterpane

When I was sick and lay a-bed,
I had two pillows at my head,
And all my toys beside me lay,
To keep me happy all the day.
And sometimes for an hour or so
I watched my leaden soldiers go,
With different uniforms and drills,
Among the bed-clothes, through the hills;

And sometimes sent my ships in fleets
All up and down among the sheets;
Or brought my trees and houses out,
And planted cities all about.
I was the giant great and still
That sits upon the pillow-hill,
And sees before him, dale and plain,
The pleasant land of counterpane.

Robert Loius Stevenson, A Child's Garden of Verses

A link to a painting of the poem by Jesse Wilcox Smith:

http://commons.wikimedia.org/wiki/File:Jessie_Willcox_Smith_-_The_Land_of_Counterpane.jpg

Snuggle Puppy

Well, I have a thing to tell you and it won't take
long
The way I feel about you is a kind of a song,
It's with an ooo and ends with a kiss
and all along the middle it goes something like
this . . .

It goes:

OOO!

SNUGGLE PUPPY OF MINE!
EVERYTHING ABOUT YOU IS ESPECIALLY
FINE!

I love what you are.

I love what you do.

Fuzzy little Snuggle Puppy, I love you.

I say,

OOO!

SNUGGLE PUPPY OF MINE!
EVERYTHING ABOUT YOU IS ESPECIALLY
FINE!

I love what you are.

I love what you do.

OOOOOO I love you.

Now I wanted just to tell you and it didn't take
long -

the way I feel about you

is a kind of a song.

I started with ooo

I gave you a kiss

I hope you liked the middle.

Now we'll end like this . . .

(Whisper it-)

OOO, SNUGGLE PUPPY OF MINE!
EVERYTHING ABOUT YOU IS ESPECIALLY
FINE!

I love what you are.

I love what you do. . .

(Now LOUD!)

OOOOOOOOO!
I love you!

[BIG SMOOCH!]

These last two selections have been childhood favourites for thousands. Counterpane is one my mom read to me and Snuggle Puppy is one I read to my children. Both have strong images, though they are very different from one another. Stevenson was writing for a completely different generation and those images would have no meaning for many of today's children. Snuggle Puppy has a great meter, wonderful emotive images and has been set to music. Looking at children's poems can lead to a discussion of why we found those poems compelling when we were young, what we find moves us now, where ever we are in our lives. Here is a link to the song as sung by Eric Stoltz.

<http://www.youtube.com/watch?v=CUEMxwU7yy0>

Fat Is Not a Fairy Tale

Jane Yolen

I am thinking of a fairy tale,
Cinder Elephant,
Sleeping Tubby,
Snow Weight,
where the princess is not
anorexic, wasp-waisted,
flinging herself down the stairs. I am thinking of a fairy tale,
Hansel and Great,
Repoundsel,
Bounty and the Beast,
where the beauty
has a pillowed breast,
and fingers plump as sausage. I am thinking of a fairy tale
that is not yet written,
for a teller not yet born,
for a listener not yet conceived,
for a world not yet won,
where everything round is good:
the sun, wheels, cookies, and the princess.

(from Such a Pretty Face May 2000

Meisha-Merlin Publishing, Inc Copyright 2000 by Jane Yolen.

All rights reserved.

Reproduced with permission)

Have one copy for each student but do not hand them out at the beginning of class. Begin by explaining that you are going to share with them a selection of some of your favourite pieces of poetry. Read several of them out loud while they (hopefully) listen intently. **Ensure you read the Class Excerpt “found” poem.** Explain where this poem came from and what a “found” poem might be. (15-20 minutes)

After reading some of your choices, return to the answers for the questions of what is a poem and what is poetry. Tell them YOUR definition for these terms, i.e. poems/good poetry “speak to my heart”; “make me feel something”; let me “see” what the author is saying. (5-10 minutes)

Re-read Class excerpt and tell them you think this is what a poem should be and why you feel this way. (5 minutes)

Give the students the anthology handouts so they can have a hard copy. Explain their assignment.

Personal Anthology Assignment:

From a variety of sources gather 10-15 of your favourite “poems”. You may use the internet, books, magazines, memory, etc. (At this point DO NOT use your own, original work.)

Explain why you chose the pieces you did using the examples from the anthology as a *guideline*. Minimum of 3 sentences for each piece.

Work maybe done on computer or by hand.

Please ensure that all work is neat and easily read.

Note the author and source of the pieces you include when the information is available. (All effort must be made to include this data.)

Assignment is due in two classes. (Students will have a minimum of 2 nights to work on assignment). **One** poem from your anthology will be presented in class. Be prepared!

Presentation will contain the following information:

Name of poem

Name of author

Why it as chosen.

2-3 comments that you wish to share about your poem

If the poem has been turned into a song or is a song, you may bring in the musical version to share with your peers as time permits.

Presentations will be brief – 5 minutes (plus time to listen to music as needed).

Q/A session will follow -5 minutes.

Presentations will be assessed by peers

Assessment and Evaluation

Category	Level 1	Level 2	Level 3	Level 4
Poetry Selection	Student has collected 5 or fewer poems with little variation in type of poem	Student has collected 6-10 poems with some variation in type of poem	Student has collected 11-15 poems with good variation in type of poem	Student has collected 16 or more poems with a lot of variation in type of poem
Explanation for inclusion of chosen poems	Student has included required explanations for 5 or fewer poems	Student has included required explanations for 6-10 poems	Student has included required explanations for 11-15 poems	Student has included required explanations for 16 or more poems
Critical thinking	Student explanations rarely identify the important information and ideas and rarely comments with understanding and increasing insight on any questions they may raise about beliefs, values, identity, and power in oral texts	Student explanations sometimes identify the important information and ideas and sometimes comments with understanding and increasing insight on any questions they may raise about beliefs, values, identity, and power in oral texts	Student explanations often identify the important information and ideas and often comments with understanding and increasing insight on any questions they may raise about beliefs, values, identity, and power in oral texts	Student explanations always identify the important information and ideas and always comments with understanding and increasing insight on any questions they may raise about beliefs, values, identity, and power in oral texts
Knowledge of Form and Style	Student rarely writes complete sentences that communicate meaning clearly and effectively, is not skillful at varying sentence type, structure, and length to suit different purposes or able to make smooth and logical transitions between ideas	Student sometimes writes complete sentences that communicate meaning clearly and effectively, and is sometimes skillful at varying sentence type, structure, and length to suit different purposes and making smooth and logical transitions between ideas	Student usually writes complete sentences that communicate their meaning clearly and effectively, often skillfully varies sentence type, structure, and length to suit different purposes and makes smooth and logical transitions between ideas	Student always writes complete sentences that communicate their meaning clearly and effectively, is always skillful at varying sentence type, structure, and length to suit different purposes and making smooth and logical transitions between ideas
Publishing	Student rarely uses a variety of presentation features, including print and script, fonts, graphics, and layout, does nothing to improve the clarity and coherence of their written work or to heighten its appeal and effectiveness for their audience	Student sometimes uses variety of presentation features, including print and script, fonts, graphics, and layout, does little to improve the clarity and coherence of their written work and to heighten its appeal and effectiveness for their audience	Student often uses a variety of presentation features, including print and script, fonts, graphics, and layout, to frequently improve the clarity and coherence of their written work and to heighten its appeal and effectiveness for their audience	Student always uses a variety of presentation features, including print and script, fonts, graphics, and layout, to improve the clarity and coherence of their written work and to heighten its appeal and effectiveness for their audience

Part 2. Opening the Door

Duration: three 45-50 minute periods/ one 90-100 minute block plus

This is an introductory lesson to forms poetry may take, i.e. haiku, ode, lyrical, etc. To be chosen as teacher notices what interests the students exhibit and the strengths and weaknesses that may need to be addressed.

Materials/Resources needed:

Paper
Writing implement
Computers (if available)
Poetry/song books etc
Magazines/newspapers
Teacher Anthology
Working with Words journal
Writing journal

Procedure:

Part One

1. Hand students a sheet with a list of poetic devices which will include, but not be limited to the following: alliteration, metaphor, onomatopoeia, personification, rhyme, echo oxymoron, hyperbole and simile.

<http://www.mca.k12.nf.ca/subpro3.htm>

<http://www.genconnection.com/English/poeticdevices.htm>

<http://www.poeticbyway.com/glossary2.html>

Have them look up the meanings for each poetic device and write the definition in their "Working with Words" journals. (10-15 minutes)

2. Discuss the purpose of the poetic devices as either emphasizing meaning or the sound of words (5-10 minutes)

3. Get students to take out the anthologies and a few sheets of lined paper. Have them create a chart/web/graphic organizer for each poetic device. Ask the students to look through their anthologies for several examples of each poetic device from within the poems they have before them. (15-20 minutes)

4. Hand out a packet of new poems and ask students to examine the poems for the poetic devices discussed in class today. Have them underline and label examples directly on the handouts. (May be assigned as homework to reinforce the work covered in class). A list of suggested poems:

1. Simile -The River by Garth Brooks

<http://www.cowboylyrics.com/lyrics/brooks-garth/the-river-5011.html>

<http://www.youtube.com/watch?v=fJEHhEuMbJl>

2. Metaphor – Billy Joel's *You're My Home*

http://www.elyrics.net/read/b/billy-joel-lyrics/you_re-my-home-lyrics.html

<http://www.youtube.com/watch?v=t-j-Smp0BOA>

3. Simile- Willow and Gingko by Eve Merriam

<http://www.xs4all.nl/~kwanten/merriam.htm>

4. Onomatopoeia- Running Water by Lee Emmet

<http://www.voicesnet.org/displayonepoem.aspx?poemid=135606>

5. Onomatopoeia- A day at cyber café a poem by Koyel Mitra, India

<http://www.voicesnet.org/displayonepoem.aspx?poemid=145569>

6. Onomatopoeia- Tahquamenon Falls by Denise Rodgers

<http://www.funny-poems-for-free.com/onomatopoeia-poems.html>

7. Rhyme- Whatever interests you as the teacher. Song lyrics or nursery rhymes would work well.

8. Personification- Nursery rhymes such as Hey Diddle Diddle or other sources.

Part Two

1. Collect students' work from previous class. Glance over work during class seat work. (5 minutes)

2. Hand out a sheet with a list of different types of poems, i.e., haiku, odes, sonnets, free verse, ballad, allegory, limerick, acrostic. You may allow students to find their own poetic types and add them to their list of definitions if you have access to computers/extra resources. Ask students to define these types in their Working with Words journal. (10-15 minutes)

3. Ask students to again take out their anthologies and ask them to place the poems in their packets in one of the categories they have just defined. They may also attempt to categorize the poems that they have included in their personal anthologies. (10-15 minutes)

4. Hand out previous nights homework. Discuss student choices of poetic devices. Bring up examples of any they may have neglected or for which they have few choices. (10-15 minutes)

Part Three

1. Discuss how the students placed the poems from their anthologies, i.e. as odes, ballads, etc. (10-15 minutes)

2. Tell students this will be a writing workshop day. They are to use the knowledge they have gained in the previous classes to write their own poems. However, they will be asked to write certain types of poems as practice. Required poems will be: acrostic (name or idea), haiku, a rhyming poem of at least 8 lines, onomatopoeia and any two other poems they wish to attempt. This work is to be started in their Writing journal. (30-40 minutes)

3. Have students who are finished to hand in their writing journals. Assign it as homework to be handed in by next class if incomplete.

4. Explain to students that during our next class, they will be presenting one of the poems from their personal anthologies as described in the assignment handout. So be prepared!

Part 3. A Little Wider

Duration: two 45-50 minute periods/ one 90-100 minute block

This lesson returns to the work in the student anthologies. We will discuss a favourite poem from each student. The student will read the poem, tell why it was included and what form it may be, i.e. haiku, ode, lyrical, etc and if there are any major poetic devices that caught their attention. Student must add one or two additional comments as desired.

Materials/Resources needed:

Paper

Writing implement

Computers (if available)

Poetry/song books etc

Magazines/newspapers

Teacher Anthology

Student Anthology

Working with Words journal

Writing journal

Procedure:

1. Students will each take a turn presenting their chosen piece. This will continue over two class periods or until all students have had an opportunity to present.

Accommodations may be made for students to present one-on-one if needed.

2. Students will be given a "Review" sheet and *randomly* assigned a classmate to review. This will allow for feedback from their peers. A random assignation should prevent friends from reviewing friends and not-friends from reviewing not-friends. The review sheet and any discussion will also allow the teacher to assess the knowledge and understanding of the students with regard to the material covered and their critical thinking ability. The peer review sheets will be turned in to the teacher at the end of class.

Poetry Review Sheet:

Name of Student Reviewing:

Name of Student being reviewed:

Name of Poem:

1. Did the students provide a clear explanation of why the poem was chosen? Yes No

Explain:

2. Did the student state the author of the poem? Yes No

3. Did the student tell where the poem was found? Yes No

4. Write down at least three questions to ask the presenter about the poem? This could be something technical such as type or poetic devices, or it could be a question related to the meaning of the piece. These question swill be posed at the end of the presentation. Make notes of responses from presenter.

5. Make 2-3 comments about the presentation that you found positive.

6. Make some practical and constructive suggestions as to how the presentation could be improved.

7. Overall, did student follow the guidelines set out in the assignment? Yes No

[illegible]

Part 4. Inviting You In

Duration: two 45-50 minute periods/ one 90-100 minute block

During this lesson, we will return to some more traditional poems and examine their language and the poetic devices used by the authors. We will record definitions and examples of the most pertinent devices as a reference for the students. Students will be asked why they think this poem has “staying power”. What make sit special enough to still be read today.

Materials/Resources needed:

Paper
Writing implement
Computers (if available)
Poetry/song books etc
Magazines/newspapers
Teacher Anthology
Student Anthology
Working with Words journal
Writing journal

Procedure

Part One

1. Pass out handouts of traditional poems (I suggest they be more than 50 years old to prove they have “staying power”). Some suggestions are: Shakespearean sonnets, poems by Robert Burns, Elizabeth Barrett Browning, Jane Austen, George Eliot, Christina Rossetti, Edgar Allan Poe, E.E. Cummings, Walt Whitman.

2. Read several of the poems aloud (either teacher or student). After reading each complete a chart that answers the following questions:

Why is this poem still popular?

Why would this poem be popular among today’s youth?

Why wouldn’t this poem be popular among youth today?

What elements of this poem stand out (i.e. poetic devices, tone, mood).

3. Cover as many poems as possible but allow time for positive class discussion.

Part Two

1. Pass out handouts of more modern poetry (poems from 1950-now). Suggestions for this section are: Leonard Cohen, Maya Angelou, Shel Silverstein, E.E. Cummings, Margret Atwood, etc.

2. Read several of the poems aloud (either teacher or student). After reading each complete a chart that answers the following questions:

Is this poem popular?

Why would this poem be popular among today’s youth?

Why wouldn’t this poem be popular among youth today?

What elements of this poem stand out (i.e. poetic devices, tone, mood)?

Does this poem have “staying power”? Give reasons.

Have students add pages to their “Working with Words” journal.

Part 5. Stay A While

Duration: two 45-50 minute periods/ one 90-100 minute block

Materials/Resources needed:

Paper
Writing implement
Computers (if available)
Poetry/song books etc
Magazines/newspapers/text books/manuals/novels
Teacher Anthology
Student Anthology
Working with Words journal
Writing journal

Part One

In this lesson, students will have an opportunity to explore “found” poetry. They will be provided with a variety of materials from which they may create “poems”. They will then be given the opportunity to present their work to the class.

<http://foundpoetry.wordpress.com/>

<http://www.poets.org/viewmedia.php/prmMID/5780>

http://www.rehupa.com/gramlich_poems.htm

Procedure

1. Reread the found poem from teacher anthology and briefly discuss what is a found poem. (5-10 minutes)
2. Show students pile of material and ask them to examine the works to find poems. They may remove pages or photocopy them (depending on the source material). They are to use the text they find interesting to make “poems”. They will take their original text and paste it on a sheet of construction paper. They will then take their newly created poem and do the same thing. The goal is to have each student create at least three found poems. One of the new poems will be selected by the student to be shared with the class. This will be done as a wall display. The poems not chosen by the student will be added to the student/teacher anthology. (20-30 minutes)
3. Teacher will explain the next work to be completed: the writing of a biography of a favourite poet. Students will report to the library/computer lab next class. (5 minutes)

Part Two

Students will be asked to choose one poet to whom they are drawn. They will be asked to create a biography of this poet. The form of the biography may be as the student wishes but must contain verifiable facts (aim for high interest facts and include minimum of 10). For instance, the student may choose to write a poem, design a poster, write a paragraph, “interview” the poet, write a eulogy, etc. Work will begin in class and will be completed as homework. Students will be given three nights to complete this task (minimum).

This assignment will be handed in to the teacher who will make comments but no grade is assigned to this work at this time. It will be returned to the student and will be included in the final project.

Procedure

1. Students will meet at library or computer lab to begin this project. Teacher will hand out assignment guide.

The form of the biography may be any form as the student wishes but must contain verifiable facts (aim for high interest facts and include minimum of 10). For instance, the student may choose to write a poem, design a poster, write a paragraph, "interview" the poet, write a eulogy, etc. Work will begin in class and will be completed as homework. Be creative. You will have three nights to complete this work.

Part 6. Come Back Soon

Duration: three-four 45-50 minute periods/ two 90-100 minute blocks

Having covered the preceding material as an introduction to poetry, we will move on to the culminating activity

MULTIGENRE Paper Culminating Activity

Materials/Resources needed:

Paper
Writing implement
Computers (if available)
Poetry/song books etc
Magazines/newspapers
Teacher Anthology
Student Anthology
Working with Words journal
Writing journal

Procedure

Part One

1. The best way to explain a multigenre paper is to allow students to see examples of them. Students will be presented with two selections of multigenre papers as examples.

<http://www.users.muohio.edu/romanots/pdf/speak.pdf>

<http://www.users.muohio.edu/romanots/pdf/wizardofoz.pdf>

They will be given time to review the papers before discussion. Teacher may wish to give a mini-lecture on rationale for choosing this type of final activity or just to introduce the idea of multi genre work. (15-20 minutes)

2. After review during class, students will have an opportunity to ask questions and clarify expectations. (10-15 minutes)

3. Students will be given the assignment handout. (10-20 minutes)

Part Two

Students will work on assignments in class for the next two classes.

Part Three and Part Four

Assignment presentations

Multigenre Assignment

Over the last several weeks, we have been experiencing a variety of poetic forms. We have examined the traditional and modern, the whimsical and the serious, the funny and the musical. We have also taken time to learn a bit about some of the poets that reached out to you, personally. It is now time to take all those experiences and share them in a personal way with your classmates. To accomplish this, you will create a multigenre piece to be presented to your classmates in two weeks time. Some class time will be available but much will need to be done at home.

Here it is:

- Title
- Preface/Introduction/ Abstract/Dear Reader Table of Contents
- Body
- Conclusion/Wrap-up
- Works Cited/Bibliography-record every source you check whether you use it or not!
- Footnotes/Endnotes (where appropriate) These “are your area for explaining and reflecting on your genre and citing the source of the information contained in it. You will need a note for every genre in your project. They may be collected and added at the end of your project or footnoted. How did you decide to use this genre for this information? What difficulties did you have in writing it? What did you like best about it? What is the weakest part that you would change if you could? What was the source(s) of information for this genre (use may use MLA format for bibliography)?” (taken from an internet site called *Multigenre Research Project W131*.)

Multigenre Presentation

For the purpose of this work, you will choose a variety of genres to create your piece. I would like to see at least 4 different genres, but YOU must decide which best suite your needs as an author. However, use of a single genre is NOT acceptable. Remember, this is your work and you are the authority.

In this work you will include the following materials:

1. Your personal poetry anthology (in any order you wish to include them)
2. the poet assignment
3. poems written by you
4. other genres to support and inform your choices (i.e. a drawing to accompany a specific poem, a musical clip that you feel compliments a choice you have made, definitions of the poetic devices or types of poems we have studied, excerpts from class discussions that you feel were in some way pertinent)
5. Teacher anthology or selections from it(optional)

Examples of genres from which you may choose are:

Artifact
 Audio Tape
 Birth certificate
 Book
 Book cover
 Brochure
 Comic
 Community Meeting
 Conversations/dialogue
 Death certificate
 Debate
 Definition
 Descriptive paragraph
 Discussion
 Doctor's report
 Dual thoughts (inner dialogue - conflict)
 E-Mail contact
 *Short story
 *Essay
 -Process Analysis
 -Character Analysis
 -Persuasive
 -Informational
 -Cause and Effect, etc.
 Encyclopedia entry
 Eulogy
 Formal letter
 -Letter of Complaint
 -Letter of Appreciation
 -Letter of Recommendation, etc.
 Game
 Graph, chart, diagram, table
 Greeting card
 Internet Web Site
 Interview
 Journal/diary entry
 Letter to editor
 List (achievements, events, names, supplies, etc.)

Map (make your own)
 Memo
 Newspaper article/column
 Newspaper (tabloid) cover
 Newspaper/magazine article - feature story
 news story
 Newspaper/magazine advertisement
 Newspaper/magazine article - interview
 obituary
 Person
 Personal letter or note
 personal or want ad
 Photo caption (with photo)
 *Play/ Screenplay
 Poem
 Two-voice
 Pantoume
 Sonnet
 Extended Metaphor, etc.
 Poster (wanted poster, playbill, concert, movie, etc.)
 Receipt
 Recipe
 Review of movie, book, concert, etc.
 Scrapbook with journaling
 Screenplay
 Survey
 Timeline
 Theater tickets
 T- chart
 Sheet music
 Stream of consciousness
 Television/radio advertisement
 Television/radio announcement
 Trip itinerary
 Trivia facts
 Wedding invitation
 Your choice with my approval

This assignment is a chance for you to get creative. Use your skills and imagination to design a coherent, interesting poetry anthology that is as unique as you are.

Forms your document may take:

Somewhat traditional paper
 Powerpoint presentation
 Video
 CD
 Other under advisement

There is no predetermined page length for this assignment. Take what you need to complete your document and inform your audience.

Please note: This work is to be YOUR work. Plagiarism will NOT be tolerated. All direct quotes must be duly noted in an approved format as discussed in class.

You will be graded on the following elements:

Contents:

1. Original **Title**
2. At least 4 different **genres**
3. **Foreward/Preface/Introduction/Dear Reader** (Piques the reader's interest and provides pertinent information, sets the reader up well for reading what is ahead, something magical or moving about it)
4. Table of Contents
5. Inclusion of all poems from **personal anthology**
6. **Poet assignment** included
7. your **own poems**
8. **Endnotes** explaining each different piece (what you learned, why you choose this genre for the info, etc.)

Each genre/piece that needs a note, has one. Notes are vital to understanding a dimension of the paper you wouldn't otherwise know. Notes contain surprising, informative information on research and/or the process of creation. There is a surprising, fulfilling quality to the notes	Writer dropped the ball, did not provide useful information about the genres that needed notes	Notes are perfunctory or add little, too many questions about pieces/genres left in the reader's mind	Absent
--	--	---	--------

9. Bibliography (sources of info)

Complete (5—10 citations), a range of research (books, articles, websites, even primary sources), sources listed in a consistent bibliographic style	Range of sources not as deep and complete as would warrant a 10	Brief (under five sources), perhaps bibliographic style inconsistent
--	---	--

Style:

Each genre focused clearly on topic
 Presentation is creative and neat
 Each piece follows genre conventions
 Factual information is present in poet assignment
 Visual elements are present and coherent in their placement
 Multimedia elements used as appropriate to piece
 Author has created unity and cohesion in the assignment

Impact of presentation:

Knocks me off my feet, bowls me over, so informative and emotionally moving is the paper. Throughout there is evidence of original thinking, depth, specificity of detail, delights of language or insight. Rife with excellent writing that includes attention to a pleasing visage of the page, action verbs, varied sentence length, effective word choice, skilled placement of payoff information, strong leads and endings, visual and other sensory imagery.	A good paper. I'm pleased because of some of the solid moves the writer makes. I see the poems in a unique way through this presentation. While the paper didn't blow me away, I am happy with its competent execution.	This paper is complete but the writing hasn't much used those qualities that make writing sing. There is a feeling of middle of the road about it.	This is not a good paper. The writing shows almost evidence of original thinking, depth, specificity of detail, delights of language or insight. Some pieces seem perfunctory, as if they were written hastily and never revised. Content shows little depth or insight.	No effort shown at all.
---	---	--	--	-------------------------

Writing with Passion: Life Stories, Multiple Genres, Tom Romano, 1995

Romano's home page: <http://www.users.muohio.edu/romanots/index.html>

Getting Started on Your Multi-Genre Research Project

158.91.55.1/.../ Getting%20Started%20on%20Your%20Multigenre%20Research%2... –

http://www.sheboyganfalls.k12.wi.us/cyberenglish9/multi_genre/multigenre.htm

<http://www.eduplace.com/graphicorganizer/>

<http://www.graphic.org/>

<http://www.elmle.org/2009Resources/helmler/multigenreprojecthandouts.pdf>

<http://www.users.muohio.edu/romanots/rubrics.htm>

<http://www.poetry4kids.com/>

<http://www.poetryamerica.com/teen-poems.asp>

Youtube

Scholastic

<http://www.lyricsmode.com>

<http://www.cowboylyrics.com>

<http://www.elyrics.net>

Images were taken from a search of Google images.

<http://www.adobe.com>

<http://www.kirjasto.sci.fi/epound.htm>