

You May Be A Poet, Though You Don't Know It!

Grade Level: Sixth Grade Literature

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Length of Unit: 9-10 weeks, three classes per week.

I. ABSTRACT

This unit, spanning 9 to 10 weeks, strives to strike a delicate balance between knowledge and fun, learning and creative activities. Students will be exposed to a wide variety of poems, old and new, and a wide variety of poetic forms. They will learn how to enjoy, interpret, and write poems. They will learn about meter and rhyme, imagery, metaphors and similes, symbols and personification. Above all, students will learn how to appreciate the hard work done by many poets before them. The unit includes two projects: a memorization and recitation project, and a biographical project about Longfellow. It also includes worksheets and rubrics for the teacher.

II. OVERVIEW

A. Concept Objectives

1. Students will appreciate a variety of poems, poetic forms, and poets.
2. Students will appreciate the richness of language.

B. Content from the *Core Knowledge Sequence*

1. To expose students to more poetry, old and new.
2. To have students write their own poems.
3. Terms: meter, iamb, couplet, rhyme scheme, free verse.
4. Literary Terms: Literal and figurative language: imagery, metaphor and simile, symbol, personification.

C. Skill Objectives

1. Students will read a variety of poetry.
2. Students will experience the emotion in a poem.
3. Students will recognize and apply meter patterns.
4. Students will recognize and apply rhyme scheme and rhyming patterns.
5. Students will recognize and apply repetition and parallelism.
6. Students will recognize and apply alliteration, onomatopoeia, imagery and personification.
7. Students will recognize and apply similes, metaphors and hyperbole.
8. Students will write a variety of poems.
9. Students will memorize and recite a poem.
10. Students will study the life and work of Longfellow.

III. BACKGROUND KNOWLEDGE

A. For Teachers:

1. Poetry Terms: See *Poetry Study with Mrs. Mac.* at http://www.portledge.org/ms/mrs_mac/Poetry/poetry.html
2. Poems: See Every Poet at <http://www.everypoet.com>
3. Poems: See Bartletts at <http://www.bartleday.com>

B. For Students

Students will have background on poetry and literary terms from study in previous grades

IV. RESOURCES

- A. Smith, Philip (Ed) *One Hundred Best-Loved Poems*, New York, NY. Dover Publications, 1995. ISBN: 0-486-28553-7

- B. Longfellow, Henry W. *Favorite Poems*. New York, NY. Dover Publications. 1992. ISBN: 0-486-27273-7
- C. Shakespeare, William. *Complete Sonnets*. New York, NY. Dover Publications. 1991. ISBN: 0-486-2668609
- D. Poetry Folder prepared by teacher.

V. LESSONS

Lesson One: So, What's The Deal With Poetry?

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Students will appreciate a variety of poems, poetic forms, and poets.
2. Lesson Content
 - a. Introduction to poetry unit
 - b. Introduction to poetry reading.
 - c. Introduction to poetry writing.
3. Skill Objective(s)
 - a. Students will locate a poem they like.
 - b. Students will share their poem with the class.
 - c. Students will compose a positive poem about themselves.
 - d. Students will read and listen to poetry.

B. *Materials*

1. Poetry folder.
2. Introduction To Poetry packet (Appendix A)
3. Teacher's Favorite Poems packet (Appendix B)
4. Memory Project packet (Appendix C)
5. "Imagine Me" sheet. (Appendix D)

C. *Key Vocabulary*

1. Poetic forms - Different types of poems
2. Poetic devices - Specific language, rhythms and rhyming poets use to make their poems special
3. Theme - What is the poem about? What is the main idea?
4. Genre - Classification system for literature. Poetry is one, novels another, fairy tales another.

D. *Procedures/Activities*

1. Day One:

- a. Teacher reads selected poetry from Teacher's Favorite Poems packet while students listen.
- b. Teacher asks for feedback about poems, language, themes and leads class discussion about students' knowledge of and feelings about poetry.
- c. Teacher hands out the Memorization Project packet and explains.
- d. Teacher hands out the Poetry folders and Introduction To Poetry packets.
- e. Teacher hands out the Teacher's Favorite Poems packet.
- f. Teacher asks students to bring a favorite poem of theirs to class next time.

2. Day Two:

- a. Students share their favorite poems with class by reading. Teacher may lead discussions about poems if desired.
- b. Teacher answers student questions about project and packets.

3. Day Three:

- a. Teacher shares his/her own "Imagine Me" poem.
- b. Teacher assigns "Imagine Me" poem as class assignment.

- c. Students spend class period writing poem.
- E. *Evaluation/Assessment*
 - 1. Check to see that Poetry Folder is put together correctly and completely.
 - 2. Give students a completion grade for bringing poem. Grade can be given if desired for reading poem to class.
 - 3. Give students a completion grade for writing “Imagine Me” poem.

Lesson Two: Poets Have Feelings Too, Don’t They?

- A. *Daily Objectives*
 - 1. Concept Objective(s)
 - a. Students will dispel stereotypes of poets and poetry.
 - b. Students will appreciate another’s feelings as expressed through poetry.
 - 2. Lesson Content
 - a. Read “I Wandered Lonely as a Cloud” by William Wordsworth
 - b. Emotional content and expression in poetry.
 - 3. Skill Objective(s)
 - a. Students will hear about the poet William Wordsworth
 - b. Students will read the poem “I Wandered Lonely as a Cloud.”
 - c. Students will interpret the poem and its imagery.
 - d. Students will write a journal entry about the theme of the poem.
- B. *Materials*
 - 1. Copies of “I Wandered Lonely as a Cloud” by William Wordsworth and short biographical sketch of the poet. (Appendix E)
 - 2. Construction Paper for journal entry and illustration to be put in poetry binder.
 - 3. Biographical information on William Wordsworth. For information and poems, see <http://members.aol.com/wordspage/bio.htm>
- C. *Key Vocabulary*
 - 1. Emotion - feeling
- D. *Procedures/Activities*
 - 1. Day One:
 - a. Read through the poem “I Wandered Lonely as a Cloud” with students several times. Teacher may read and ask competent readers to read the poem also.
 - b. Lead a discussion about the poem using these prompts:
 - c. What are emotions?
 - d. What words could we use to express different emotions?
 - e. What emotions are expressed in this poem?
 - 2. Day Two:
 - a. Talk about students’ perceptions of the kinds of people who write poetry.
 - b. Talk about Wordsworth’s life and experiences and how this poem fits into that.
 - c. Discuss the poem using these prompts:
 - d. What emotions are expressed in this poem?
 - e. What particular words are used to express the emotion in this poem?
 - f. What particular word pictures are used to express this emotion?
 - 3. Day Three:
 - a. Ask students to write in their journals and illustrate the page.
 - b. Try to rewrite this poem expressing sorrow rather than joy. Use words that would convey the feeling of sorrow or sadness. Make word pictures that show sorrow or sadness. Make an illustration for the poem we read that expresses joy and another one for the poem you wrote that expresses sorrow.
- E. *Evaluation/Assessment*

1. Grade students' writing. Teacher may use discretion on whether this will be a completion grade, or whether you will grade content and grammar.

Lesson Three: We March To A Different Band! (Meter and Rhyme)

A. Daily Objectives

1. Concept Objective(s)
 - a. Students will appreciate a variety of poems, poetic forms, and poets.
2. Lesson Content
 - a. Meter
 - b. Rhyme
 - c. Write a Quatrain
3. Skill Objective(s)
 - a. Students will recognize and apply meter patterns.
 - b. Students will recognize and apply rhyme scheme and rhyming patterns.
 - c. Students will write a quatrain and apply their knowledge of rhyme scheme.

B. Materials

1. Introduction to Poetry Packet. (Appendix A)
2. Example poems and Worksheet (Appendix F)
3. Copies of appropriate pages on transparency for teacher.
4. Overhead projector.
5. Poetry Binder

C. Key Vocabulary

1. Meter: A pattern of stressed and unstressed syllables established in a line of poetry.
2. Foot: A unit of meter that can have two or three syllables in a stressed and unstressed pattern.
3. Iamb: An iambic foot consists of two syllables with the accent on the second syllable. Iambic is the most common foot in English poetic verse.
4. Trochee: A trochaic foot consists of a stressed syllable followed by an unstressed syllable.
5. Dimeter: A line of poetry consisting of two feet.
6. Pentameter: A line of poetry consisting of five feet. One of the most common forms of verse in English poetry.
7. Rhyme Scheme: A regular pattern of rhyming, indicated by capital letters, such as AABB.
8. End Rhyme: The ends of lines rhyme.
9. Internal Rhyme: A word in the middle part of a line rhymes with a word at the end of the line.
10. Rhymed Verse: The end of lines rhyme, usually in a set pattern.
11. Blank Verse: Iambic pentameter without rhyme.
12. Free Verse: Poetry with no regular meter or rhyme.

D. Procedures/Activities

1. Day One:
 - a. Teacher refers students to Introduction To Poetry Packet and explains the aspects of meter outlined above.
 - b. Have students clap the stressed and unstressed rhythm of well-known songs, such as *Old MacDonald Had A Farm* and *My Favorite Things*, emphasizing the different meter patterns. Students need a lot of practice with this.
 - c. Show students how to mark stressed syllables (μ) and unstressed syllables ($-$).
 - d. Practice marking meter with some of the example poems (Appendix F).
2. Day Two:

- a. Refer students to Introduction To Poetry Packet. Teach rhyme scheme and rhyming patterns.
 - b. Practice marking rhyme scheme on some of the example poems (Appendix F).
 - c. Assign poems from Homework Sheet for students to mark for meter and rhyme at your discretion.
3. Day Three:
- a. Explain what a quatrain is, using the “Quatrains” worksheet. (Appendix F)
 - b. Work with students to compose several quatrains, emphasizing different rhyme schemes.
 - c. Assign quatrains worksheet for students to complete.
- E. *Evaluation/Assessment*
1. Grade quatrains worksheet for correct rhyming patterns.

Lesson Four: We Have a Way With Words! (Poetic Devices)

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Students will appreciate a variety of poems, poetic forms, and poets.
2. Lesson Content
 - a. Repetition
 - b. Parallelism
3. Skill Objective(s)
 - a. Students will review meter and rhyme from previous lesson.
 - b. Students will define and locate repetition and parallelism in a poem.
 - c. Students will compose a poem using rhyme, meter and at least one of the poetic devices repetition or parallelism.

B. *Materials*

1. Copies of *My Heart’s in the Highlands* by Robert Burns for students. (Appendix G)
2. Copy of *My Heart’s in the Highlands* by Robert Burns on transparency for teacher.
3. Copies of Couplet Worksheet. (Appendix G)
4. Overhead projector.
5. Paper for writing poem.
6. Poetry Binder

C. *Key Vocabulary*

1. Repetition - repeating words, lines, and stanzas.
2. Parallelism - repeating words, phrases or ideas that are similar, parallel or exact opposites in a poem.

D. *Procedures/Activities*

1. Day One:
 - a. Read *My Heart’s In The Highlands*” by Robert Burns out loud several times. Teacher may read and ask competent readers to read it as well.
 - b. Refer students to Introduction to Poetry Packet. Teach repetition and parallelism.
 - c. Ask students to identify repetition in the poem. (eg. heart, highlands, farewell)
 - d. Ask students to identify parallelism in the poem. (eg. lines 1 and 13)
2. Day Two:
 - a. Read the Robert Burns poem again.
 - b. Ask students to identify the theme of the poem. (Homesickness)
 - c. Ask students to tell how the use of repetition and parallelism supports the theme.
3. Day Three:
 - a. As a class, work on a rhyming couplet, using the couplet worksheet as example.
 - b. Have students complete at least two rhyming couplets.

- c. Assign homework: Compose a poem, four lines or more, using rhyme and meter. You should also include either parallelism or repetition to support your theme.
- E. *Evaluation/Assessment*
- 1. Grade couplets for correct rhyming.
 - 2. Grade poem for inclusion of rhyme, meter, parallelism, and repetition.

Lesson Five: Of Sounds, Feelings, and Senses

A. *Daily Objectives*

- 1. Concept Objective(s)
 - a. Students will appreciate a variety of poems, poetic forms, and poets.
 - b. Students will appreciate the richness of language.
- 2. Lesson Content
 - a. Alliteration.
 - b. Onomatopoeia.
 - c. Imagery.
 - d. Personification.
- 3. Skill Objective(s)
 - a. Students will define and locate alliteration and onomatopoeia in a poem.
 - b. Students will define and locate personification in a poem.
 - c. Students will define and locate imagery in a poem.
 - d. Students will compose a poem using imagery.

B. *Materials*

- 1. Copies of the poetry packet for students. (Appendix H)
- 2. Copies of the above poems on overhead for teaching.
- 3. Imagery Table. (Appendix H)

C. *Key Vocabulary*

- 1. Alliteration - The repetition of the initial letter or sound in two or more words in a line of verse. (babbling brook)
- 2. Onomatopoeia - It is the use of a word to represent or imitate natural sounds (buzz, hiss)
- 3. Imagery - Using words to paint pictures for the reader.
- 4. Personification - Giving human characteristics to inanimate objects, ideas, or animals

D. *Procedures/Activities*

- 1. Day 1:
 - a. Slowly read the poem by Hopkins, *Pied Beauty*, savoring the sounds.
 - b. Hand out to students the packet of poems.
 - c. Read the poem again, asking students to mark repeating sounds.
 - d. Teach alliteration and onomatopoeia.
 - e. Read *Daddy* by Sylvia Plath and *The Brook* by Tennyson.
 - f. Ask students to identify onomatopoeia in the poems.
 - g. Have students make sentences with alliteration and onomatopoeia to practice using these devices. Be prepared for much laughter.
- 2. Day 2:
 - a. Teach personification.
 - b. Read stanzas from Wordsworth's *Ode* and Gray's *Elegy*
 - c. Discuss personification in these poems.
 - d. Discuss everyday sayings in English that use personification.
- 3. Day 3:
 - a. Read the poem *The Eagle* by Tennyson.
 - b. Discuss the poem with students using questions like:
 - c. What images are in the poem?

- d. Name the imaging words (touch- clasp, lonely; visual – crooked, wrinkled, thunderbolt)
 - e. Read and discuss *My Father* by Richard Thomas in a similar fashion.
 - f. Hand out the imagery table and have students fill in words.
 - g. Assign homework: Write a poem four lines and longer using the words from the imagery table.
- E. *Evaluation/Assessment*
- 1. Grade imagery table for completeness.
 - 2. Grade poem for use of imagery words.

Lesson Six: There’s More! There’s More!

A. *Daily Objectives*

- 1. Concept Objective(s)
 - a. Students will appreciate the richness of language.
- 2. Lesson Content
 - a. Similes, metaphors and hyperbole.
- 3. Skill Objective(s)
 - a. Students will define and locate the use of similes, metaphors and hyperbole in poems.
 - b. Students will create similes, metaphors and hyperbole in sentences.
 - c. Students will create a haiku using a metaphor of nature.

B. *Materials*

- 1. Poetry Packet for students. (Appendix I)
- 2. Selected poems on overhead for teaching.
- 3. Longfellow Poetry Project information (Appendix J)
- 4. Homework Sheet (Appendix I)

C. *Key Vocabulary*

- 1. Simile: A comparison using “like” or “as”.
- 2. Metaphor: Comparing two dissimilar ideas.
- 3. Extended metaphor: The entire poem is a metaphor.
- 4. Hyperbole: An exaggeration, often quite subtle.
- 5. Haiku: Japanese poem form, three lines, 5 syllables, 7 syllables, 5 syllables.

D. *Procedures/Activities*

- 1. Day 1:
 - a. Read the poem *A Psalm of Life* by Longfellow or *There is no Frigate Like A Book* by Emily Dickenson.
 - b. Ask students to find comparisons.
 - c. Teach simile.
 - d. Reread poem and identify similes.
 - e. Ask students to write sentences with similes.
- 2. Day 2:
 - a. Teach metaphor.
 - b. Ask students to each write a sentence containing a metaphor. (eg. Life is a bowl of cherries, Father Time, Mother Earth, etc.)
 - c. Ask students to look at the poetry packet and find metaphors.
 - d. Read *Crossing the Bar* by Tennyson. Discuss the extended metaphor of this poem.
- 3. Day 3:
 - a. Introduce the Poetry Project with due date for completion towards the end of the unit.
 - b. Teach Haiku. Read examples. Discuss haiku’s as metaphors of nature.

- c. Give students the homework sheet to complete on similes, metaphors and hyperbole.
 - d. Assign homework: Write an haiku as an extended metaphor of nature.
- E. *Evaluation/Assessment*
- 1. Grade homework worksheet for completion.
 - 2. Grade haiku for following line and syllable criteria and correctness of metaphor.

Lesson Seven: You Can Do It, Yes, You Can!

A. *Daily Objectives*

- 1. Concept Objective(s)
 - a. Students will appreciate a variety of poems, poetic forms, and poets.
 - b. Students will appreciate the richness of language.
- 2. Lesson Content
 - a. Creating Poetry
- 3. Skill Objective(s)
 - a. Students will compose several poems.
 - b. Students will share their poems with the class.
 - c. Students will help classmates improve their poems.

B. *Materials*

- 1. Copies of Writing Poetry guideline sheet. (Appendix K)
- 2. Copies of Steps To Writing An Ode guideline sheet. (Appendix K)

C. *Key Vocabulary*

- 1. Ode: A poem of praise dedicated to and addressed to an object of admiration.

D. *Procedures/Activities*

- 1. Day 1:
 - a. Review either or both of the writing guideline sheets with students.
 - b. As a class decide on a theme to write about, and write a poem together, using guidelines.
- 2. Day 2:
 - a. Spend about half the class time editing, revising, and improving the class poem.
 - b. Assign homework: Students should write individual poem, using guidelines and be ready to share the next day.
- 3. Day 3:
 - a. Ask for volunteers who will share their poems with class. Two or three should be ample. Work together as class to edit, revise, and improve the poems.
 - b. Alternatively, teacher may share his/her poem and ask the class to help improve the poem.
 - c. Have students work in groups of four, sharing and improving poems.
 - d. Ask students to bring final drafts of their poems to the next class period.

E. *Evaluation/Assessment*

- 1. Grade final poems for completion.

Lesson Eight: Shall I Compare Thee To A Summer's Day?

A. *Daily Objectives*

- 1. Concept Objective(s)
 - a. Students will appreciate a variety of poems, poetic forms, and poets.
 - b. Students will appreciate the richness of language.
- 2. Lesson Content
 - a. English Sonnet
- 3. Skill Objective(s)
 - a. Students will be able to define the structure of the English/Shakespearian sonnet.

- b. Students will compose an English sonnet in class.
- B. *Materials*
 - 1. Paper and pencils.
 - 2. Transparency of a Shakespearian sonnet.
 - 3. Poetry Packet
 - 4. Butcher paper, or posters.
- C. *Key Vocabulary*
 - 1. Sonnet: 14 line poem
 - 2. English sonnet: 14 line poem divided into 3 four line stanzas and a rhyming couplet.
 - 3. Iambic pentameter: Review meter pattern
- D. *Procedures/Activities*
 - 1. Day 1:
 - a. Read some English sonnets written by Shakespeare, Elizabeth Barrett Browning, and other poets.
 - b. Discuss the similarities between these sonnets in terms of theme, meter, and rhyme.
 - c. Explain the structure of a Shakespearian or English sonnet. You may compare and contrast with an Italian sonnet.
 - 2. Day 2:
 - a. Review structure of English sonnet.
 - b. Ask students to mark meter and rhyme of an example sonnet.
 - c. As a class, decide on a theme for a class sonnet, and a consistent rhyming pattern
E. winter, ABAB CDCD EFEF GG)
 - d. Divide class into 8 groups. Having 8 groups gives enough stanzas to be able to choose those that fit together in the best way.
 - e. Have six groups work on four line stanzas, and two groups on a concluding rhyming couplet.
 - 3. Day 3:
 - a. Have groups write their stanzas on posters, butcher paper, or the white board so that all stanzas and couplets are visible.
 - b. Decide on the stanzas to be combined to compose the class sonnet.
 - c. Work on editing, revising and improving the sonnet.
 - d. Write the final sonnet on a poster or butcher paper to display.
- E. *Evaluation/Assessment*
 - 1. Students may receive a grade for class participation and group participation at the teacher's discretion.

Lesson Nine: And So, Here's More!

- A. *Daily Objectives*
 - 1. Concept Objective(s)
 - a. Students will appreciate a variety of poems, poetic forms, and poets.
 - b. Students will appreciate the richness of language.
 - 2. Lesson Content
 - a. A variety of poetry forms.
 - 3. Skill Objective(s)
 - a. Students will be able to recognize a variety of poetic forms.
 - b. Students will compose a variety of poems.
- B. *Materials*
 - 1. Worksheets for variety of poetic forms
- C. *Key Vocabulary*
 - 1. None
- D. *Procedures/Activities*

1. Give students the Poetry Portfolio assignment with due date. (Appendix L)
 2. Explain several forms of poetry, such as cinquane, diamante, headline, sausage poems, twist of fate poems, up and down poems, ABC poems, stair poems, parts of speech poems, limericks and clerihew.
 3. Students may choose the forms they wish to try. For the rest of the week, students may work on their portfolios.
 4. For the rest of the week, students may recite their poems from the memory project.
- D. *Evaluation/Assessment*
1. Assess Memorization Project, Longfellow Poetry Project and Poetry Portfolio according to rubrics.

Lesson Ten: And So, The End!

- A. *Daily Objectives*
1. Concept Objective(s)
 - a. Students will appreciate a variety of poems, poetic forms, and poets.
 - b. Students will appreciate the richness of language.
 2. Lesson Content
 - a. Final assessment
 3. Skill Objective(s)
 - a. Students will complete a poetry terms quiz.
- B. *Materials*
1. Quiz (Appendix M)
- C. *Key Vocabulary*
1. None
- D. *Procedures/Activities*
1. Day 1:
 - a. Review poetry terms for quiz.
 2. Day 2:
 - a. Work day to study or complete poetry assignments.
 3. Day 3:
 - a. Administer poetry quiz.
- E. *Evaluation/Assessment*
1. Grade assignments and quiz.

VI. CULMINATING ACTIVITY - The Poe T-shirt.

- A. Have students choose their favorite poem.
- B. Ask students to bring a clean white T-shirt.
- C. Have students write their favorite poem on their T-shirt with fabric markers.
- D. Have students wear their Poe T-shirts. Remember to make the appropriate and necessary arrangements for permission to do this if you need to.

VII. HANDOUTS/WORKSHEETS

- Appendix A: Introduction to Poetry Packet
- Appendix B: Teacher's Favorite Poems
- Appendix C: Poetry Memorization Project
- Appendix D: Imagine Me!
- Appendix E: *I Wandered Lonely as a Cloud* by William Wordsworth
- Appendix F: Example Poems for Meter And Rhyme; and Quatrains Homework Sheet
- Appendix G: *My Heart Is In The Highlands*; and Couplets Homework Sheet
- Appendix H: Example Poems for Lesson Five; Imagery Table Homework Sheet
- Appendix I: Poetry Packet for Lesson Six; Simile Worksheet and Haiku Worksheet

Appendix J: Longfellow Biography Packet; Teacher's Grading Rubric
Appendix K: Writing Poetry and Writing an Ode
Appendix L: Poetry Portfolio Information; and Evaluating Students for This Unit
Appendix M: Poetry Quiz

VIII. BIBLIOGRAPHY

- A. Poetry Terms: See *Poetry Study with Mrs. Mac.* at http://www.portledge.org/ms/mrs_mac/Poetry/poetry.html
- B. Poems: See Every Poet at <http://www.everypoet.com>
- C. Poems: See Bartletts at <http://www.bartleday.com>
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- K. Terry B: *Adventures in Teaching Poetry.* Dallas, TX. Dallas Independent School System.

APPENDIX A

Introduction To Poetry

Poetry is an ancient genre, preceding the written forms of communication. Old pieces of poetry such as *The Odyssey*, *Gilgamesh* and the biblical book of *Job* are all poetic in form even though they were communicated by word of mouth before they were written down. Because poetry is so old, it is often very different in structure from era to era as well as culture to culture. Since poetry is comprised of so many styles, it is often difficult to define exactly what it is. Basically, it is more than just prose. You will find certain common characteristics in poetry.

- The language of poetry is *imaginative*. It goes beyond telling and showing; it makes you feel. For many of life's themes, prose is simply inadequate for expression. The voice of poetry carries *power* and *impact*. It is that higher level of expression that beckons a macho kind of guy to communicate his first love in lines of rhyme. It is poetry's deep-seated emotion that spews forth pain and despair.
- Since poetry is the language of the soul, it requires different skills and attitudes in its study than prose. You must work harder. Each word is part of the whole, and you may not understand the meaning of a line until you understand the meaning of the entire poem. Generally, you'll need to read a poem several times. Most of them are fairly short.
- Often, words and lines of poetry are intentionally *ambiguous*. Sometimes the poet intends for readers to understand different things and take his meaning different ways. Sometimes, the meaning is even secondary, and the poet wants to portray the mood. For these reasons, some poems have numerous interpretations. Robert Frost never explained what exactly he meant by the line "...and miles to go before I sleep." (*Stopping By Woods on a Snowy Evening*) No one can say for certain just where this guy needed to go so desperately or just what he meant by "sleep."
- Some poetic forms have a very rigid structure. For example, the *Shakespearean Sonnet* must have exactly 14 lines, a set rhyme scheme, and even a certain number of syllables with accents following a predetermined pattern. On the other hand, modern poetry often has a very loose structure permitting one to break grammatical rules using run on sentences and fragments without *punctuation or even taking great liberties with CaPitalizaTioN and punctuation!*

Consider this poetry unit not as a study of specific forms and words, but as an exploration of the realm of the heart – the place where we love, we laugh, we sing, we weep, we think, we ARE!

Poetic Elements

1. Meter: Meter is the pattern of stressed and unstressed syllables established in a line of poetry. The stressed syllables, marked by a (⊕), are also called long or accented syllables. The unstressed syllables, marked by (⊖), are also called the unaccented or short syllables.

Foot: A foot is a unit of meter. A metrical foot can have two or three syllables. A foot consists generally of one stressed and one or more unstressed syllables. A line may have one foot, two feet, etc. Poetic lines are classified according to the number of feet in a line.

Types of Metrical Feet:

Iambic: The iambic foot is a two syllable foot with the accent on the second syllable. Iambic feet are the most common in English poetry. (*account*)

Trochee: The trochaic foot is a two syllable foot with the accent of the first syllable. (*stable*)

Anapest: The anapestic foot consist of three syllables with the accent on the last syllable.

Dactyl: The dactylic foot consists of three syllables with the stress on the first syllable.

APPENDIX A, continued

Spondee: The spondaic foot consists of two stressed syllables. Compound words are an example of spondees. Spondees are usually used for variation.

Types of Meter:

Monometer: Monometer has one poetic foot in each line.

Dimeter: Dimeter has two poetic feet in each line.

Money

*Workers earn it,
Spendthrifts burn it,
Bankers lend it,
Women spend it,
Forgers fake it,
Taxes take it,
Dying leave it,
Heirs receive it,
Thrifty save it,
Misers crave it,
Robbers seize it,
Rich increase it,
Gamblers lose it...
I could use it.*

by **Richard Armour**

(Trochaic Dimeter)

Trimeter: Three feet

Tetrameter: Four Feet

Pentameter: Five feet

Hexameter: Six feet

Heptameter: Seven feet

Octameter: Eight feet

Verse Forms

There are three major verse forms:

Rhymed: In rhymed verse the end of lines rhyme, usually in a set pattern. This is called *end rhyme*. Each rhyming sound is indicated by an alphabet letter, ABAB.

Blank Verse: This is *iambic pentameter* without end rhyme.

Free Verse: Free verse has no regular meter or rhyming pattern.

Three General Classes of Poetry

Lyric Poetry: It usually expresses the subjective, personal emotions of the poet.

Dramatic: It is similar to actual drama and is usually a in monologue form.

Narrative: It tells a story and is usually written in first person point of view.

Epic Poem: Long narrative poem about a national hero. Example: *The Odyssey*.

Ballad: Short narrative poem with a definite pattern of rhyme and meter.

Expository: Makes an observation about life.

Poetic Devices

Devices of Sound

Rhyme: True rhyme should consist of identical sounding syllables that are stressed and the letters preceding the vowel sounds should be different. (hill, will)

APPENDIX A, continued

End Rhyme: The end of lines rhyme.

Internal Rhyme: Two or more words in the same line rhyme.

Rhyme Scheme: It is the pattern or sequence in which rhyme occurs. The first sound is designated as *A*, the second sound is designated as *B*, and so on.

Whenever the first sound is repeated, it is again designated *A*.

Alliteration: The repetition of the initial letter or sound in two or more words in a line of verse. (**babbling brook**)

Assonance: The similarity or repetition of vowel sounds in two or more words in a line of poetry. (**true blue**)

Consonance: The similarity or repetition of consonant sounds within a line of verse (pitter-patter)

Onomatopoeia: It is the use of a word to represent or imitate natural sounds (buzz, hiss)

Refrain: (Chorus). The repetition of one or more phrases or lines at intervals in a poem, usually at the end of a stanza.

Repetition: The reiteration of a word or phrase within a poem.

Parallelism: Repeating words, phrases or ideas that are similar, parallel or exact opposites in a poem.

Devices of Sense (meaning)

Figure of Speech: An expression in which the words are used in a non-literal sense to present a figure, picture, or image.

Simile: A comparison between two things, usually unrelated, using the words *like* or *as*.

Metaphor: An implied comparison between two usually unrelated things which does not use the words *like* or *as*. The metaphor is more forceful than a simile.

Personification: Giving human characteristics to inanimate objects, ideas, or animals.

Hyperbole: An exaggeration for the sake of emphasis and is not to be taken literally.

Antithesis: Balancing or contrasting one term against another.

Apostrophe: The addressing of someone or something, usually not present, as if he/it was present,

Symbol: A word or image that signifies something other than what is literally said.

Stanza Forms

Couplet: Two lines

Triplet: Three lines

Quatrain: Four lines

Quintet: Five lines

Sestet: Six lines

Septet: Seven lines

Octave: Eight lines

Specialized Forms of Poetry

Sonnet: Poem consisting of 14 lines or iambic pentameter.

Italian or Petrarchan Sonnet: Usually a combination of octave stating a problem or question, and a sestet, stating the resolution or answer. The rhyme scheme is *ABBAABBA* for the octave, and either *CDECDE*, or *CDCDCD* for the sestet.

English or Shakespearian Sonnet: Usually a combination of three quatrains and a rhyming couplet.

The Rhyme scheme is usually *ABAB CDCD EFEF GG*.

Ballad Stanza: It consists of four lines with a rhyme scheme of *ABCB*. The first and third lines are *tetrameter* and the second and fourth are *trimeter*.

APPENDIX A, continued

Haiku: A Japanese poetry form consisting of three lines. The first and third lines have 5 syllables and the second line has seven syllables. It is usually light in feeling about something lovely in nature, especially the season of the year. Sometimes there is direct contrast within the verse.

Ode: An ode is a poem expressing admiration or adoration of something or someone. It is usually addressed to the object of the adoration or admiration.

Limerick: A five-line poem with a specific meter and rhyme scheme. Lines 1, 2 and 5 consist of three iambic and/or anapestic feet. Lines 3 and 4 have two similar feet and usually rhyme with each other. Rhyme scheme: *AABBA*

Clerihew: A four-line poem that makes a brief, humorous statement about a person. Named after Edmund Clerihew Bentley (1875-1956) who originated this verse form. Line 1 ends with a person's name. Line 2 rhymes with line 1. Lines 3 and 4 rhyme with each other.

Cinquiane: Diamond shaped poem containing five lines. First line could be a noun; second line 2 adjectives that describe the noun; third line 3 gerunds that describe the noun; Line 4 a complete, related sentence; and line five a noun, synonym of the first noun.

Diamante: Diamond shaped poem with seven lines. Follow the same kind of make-up as cinquiane.

Headline: Make a poem from words or headlines cut from newspapers and magazines, all related as to topic.

Sausage: A string of words with matching endings and beginnings. Choose either letters or sounds for the matches.

Parts of speech: Line 1 – one article; line 2 – one adjective, one conjunction, and one adjective; line 3 – one verb, one conjunction and one verb; line 4 – one adverb; line 5 – one noun, relating to first line noun.

Stair: Build ideas up following a stair pattern. Step 1 – topic or main idea; step 2 – three adjectives describing topic; step 3 – place or time connected with topic; and step 4 – summarization of topic or phrase that means the same.

ABC: Written in short format, expressing strong emotion. First four lines are clauses expressing an emotion. The initial letters of each line are written alphabetically. First line does not have to begin with A. Line 5 can begin with any letter; it does not have to follow the pattern.

A Framework For Responding To Poetry

Introduction:

- Briefly introduce the title of the poem and name of poet.
- Try to classify the type of poem it is, e.g. sonnet, ballad, haiku, acrostic, limerick, etc.
- Briefly explain the subject of the poem.

Point One: Explore The Themes Of The Poem

- Try to group the ideas in the poem. Is there a story that the poem tells?
- What do you think the poem is about?

Point Two: Imagery Used to Express Themes

- What are the pictures in the poem?
- Are metaphors or similes used to explain ideas?
- Are the five senses used to evoke reactions in the reader?

APPENDIX A, continued

Point Three: Form And Structure

- How is the poem organized in lines, stanzas, layout and shape?
- What has the poet decided to structure the ideas in this way, e.g. the sequence of ideas, length of lines, patterns, etc.?

Point Four: Rhyme and Rhythm

- How does the poem rhyme? e.g. ABAB or AABB etc.
- What is the rhythm/meter of the poem when read aloud?
- Why has the poet chosen this rhyme and meter pattern to express his/her ideas?

Point Five: Language Patterns

- Think about the sound of the poem and the choice of words.
- The poet uses specific words because they have a certain association in the reader's mind.
- Look out for alliteration, onomatopoeia, assonance, personification, symbolism. How has the poet grouped words to achieve a desired effect?

Conclusion: Poet's Message

- What is the poet trying to communicate to the reader?
- How effective are the devices/language that he/she uses?
- What is your response to the poem?

Another Way To Analyze Poetry

Determine the literal meaning of the poem:

Read through the poem carefully several times. What type of poem is it? What do you know about the poet's background, including world view, heritage, etc? What is the tone of the poem? To whom is the poem addressed? What is the literal meaning of the entire poem? Does it use repetition? How are thought presented?

Determine the symbolic or higher level meaning:

Read the poem again, looking at each line separately, then each stanza separately. What poetic devices are used? How does the author use contrasts, comparisons, and conflicts? What is the connotative meaning of the chosen words? Does the author mean literally what he says? Is the author making a statement about life, society, or the universe? What is that statement?

Remember that some poems are intentionally written ambiguously. Keeping that in mind, remember that the most important element in poetic analysis is that the interpretation can be supported logically. Often, the symbolic meaning is tied to the literal meaning.

APPENDIX B
Teacher's Favorite Poems Packet.

You may choose your own. Here follows a list of the poems I had on my list.

“Shall I Compare Thee to a Summer's Day” - Shakespeare

“If” - Rudyard Kipling;

“Lift every Voice and Sing” - James Weldon Johnson

“A narrow fellow in the grass” - Emily Dickinson

“The Raven” - Edgar Allan Poe

“A Song of Greatness” - A Chippewa song

“The Walloping Window-blind” - Charles E Carryl

APPENDIX C
Poetry Memorization Project

- 1.) Choose a poem (or two) to memorize. You choose your grade by the length of poem you are able to recite.
You will get one point for every line you memorize and recite correctly. (*Points possible: 25*)
- 2.) You have to present an introduction before you recite the poem. In the Introduction answer these questions:
 - a) Who is the poet?
 - b) When was he/she born?
 - c) Is he/she still alive or when did he/she die?
 - d) What is the title of the poem?
 - e) Why did you choose this poem?You will receive one point for every question you answer in your introduction. (*Points possible: 5*)
- 3.) You have to give me a copy of the poem for approval **before** you memorize it.
- 4.) You may not use:
 - a) Nursery Rhymes
 - b) Song lyrics of any kind
 - c) Raps
- 5.) You can earn extra credit points:
 - a) One point for every additional line over 25
 - b) Five points for either a costume or a visual aid or prop. (*Maximum extra credit points possible: 10*)

Total points possible: 30, plus 10 extra credit points.

APPENDIX D
Imagine Me!

Imagine me
A lady of reknown.
Known as Mom and Dear and Ma'am
By those who love and cherish me.

Imagine me
Fearful and nervous at times.
A hug, a smile
And everything's fine again.

Imagine me
All agog and curious.
The world is wide and open to me.
What a wonderful life!

By Catharine de Wet, July 2000

APPENDIX E

For information on Wordsworth and poems, see <http://members.aol.com/wordspage/bio.htm>

APPENDIX F
Example poems for meter and rhyme scheme

1. **The Cow**
The friendly cow all red and white,
I love with all my heart:
She gives me cream with all her might,
To eat with apple-tart.

2. **The Lady of Shalott**
On either side the river lie
Long fields of barley and of rye,
That clothe the wold and meet the sky;
And thro' the field the road runs by
To many – tower'd Camelot;

3. **Richard Cory**
Whenever Richard Cory went downtown,
We people on the pavement looked at him:
He was a gentleman from sole to crown,
Clean-favored, and imperially slim.

5. **A Word is Dead**
A word is dead
When it is said,
Some say.
I say it just
Begins to live
That day.

Quatrains

Quatrains are four-line poems that may follow any one of four different rhyme patterns: AABB, ABAB, ABBA, or ABCB

When quatrains are combined to make a long poem, each group of four lines is called a stanza. Stanzas are the "paragraphs" of poetry.

Quatrains are used in ballads to tell a story, sometimes humorous, but more often sad.

Examples:

(ABCB) The rushing ocean waves
Beat harshly on the sand.
They roar and crash and foam
As they break upon the land

(ABAB) On one dark and wintry day
When it was very cold.
Down flew a screaming jay
Squawking in a voice so bold.

On your own: Try writing quatrains in each of these rhyme patterns.

AABB;.....ABAB;.....ABCB

APPENDIX G

Give students a copy of *My Heart's in the Highlands* by Robert Burns

Couplet Worksheet

The simplest rhymed pattern is the couplet, which consists of two rhyming lines. They are usually written with a humorous twist. The lines can be of any length, but the rhythm and the rhyme should match the thought or mood of the poem.

Examples:

The teacher called the students in,
Then wished she could escape the din.

My son, Jonathan, came running out
To see what the noise was all about.

Jack and Jill went up the hill
So their bucket they could fill.

On your own: Try writing some couplets on your own.

APPENDIX H

These are the poems I used for Lesson Five:

Gerard Manley Hopkins: *Pied Beauty*

Christie Ward: *Creation*

Alfred, Lord Tennyson: *The Eagle*

Walt Whitman: *Cavalry Crossing a Ford*

Thomas Gray: *Elegy Written In A Country Church-Yard*

Richard Thomas: *Intimations of Immortality From Collections of Early Childhood*

Thomas Gray: *My Father*

Table for imagery

Figurative language is the language that uses imagery and such figures of speech as similes, metaphors, and personification. Creating poetry requires the use of imagery. Think of some imagery words to describe some part of nature: *sea, a brook, clouds, a tree, a river, an animal*, etc. List the words in a table such as the following:

Senses:

TOUCH	SMELL	HEARING	TASTING	SEEING

Now, create a poem about what you described. Use imagery (some of the words you have listed) to describe the aspect of nature that you have chosen.

APPENDIX I
Poetry Packet for Lesson Seven

I used the following poems:

Henry Wadsworth Longfellow: *The Village Blacksmith*

Robert Frost: *The Road Not Taken*

Alfred, Lord Tennyson: *Crossing The Bar*

Worksheet 1.

Complete the following:

1. Simile

- I love you like...
- The sun burst out from behind the clouds like...
- The moon last night looked down like...
- The students left the room like...

2. Metaphor

Choose a color to describe each abstract idea.

- Love is ..
- Beauty is...
- Anger is...
- Justice is ...
- Forgiveness is ...

3. Hyperbole

Exaggerate something you have done.

- Make it extreme.

.....
.....

- Make it subtle.

.....
.....

Worksheet 2

Haiku

A haiku is an unrhymed Japanese poem of three lines. The first line contains 5 syllables. The second line contains 7 syllables. The third line contains 5 syllables. It is usually light in feeling and is concerned with something lovely in nature, especially the season of the year. Sometimes, there is direct contrast within the verse.

Write a haiku, using a metaphor of nature.

Example:

Loud, crashing thunder
A voice speaking loud and clear
A whisper – rainbow.

Now, on your own:

APPENDIX J
Longfellow Poetry Project

Longfellow is a poet we study particularly in sixth grade. This project is to help you understand this poet and his poetry, as well as his stature as a poet of renown.

This project has two parts:

- a) A biographical study of Henry Wadsworth Longfellow.
Write a one page essay about Longfellow. Answer the following questions:
 - i) Who was he?
 - ii) When was he born and when did he die?
 - iii) Where did he live?
 - iv) What kind of poetry did he write?
 - v) Why is his work well-regarded and worth studying?(Points possible: 20)

- b) An analysis of Longfellow's poetry.
 - i) Choose three of Longfellow's poems to analyze.
 - ii) Mark one poem for meter. Also write down what type of meter pattern and how many feet per line. Is the meter pattern consistent?
 - iii) Mark one poem for rhyme. Write down the rhyme scheme. Is the pattern consistent?
 - iv) Analyze the third poem according to the outline for analyzing poetry in the Introduction To Poetry Packet.(Points possible: 20)

- c) Include a cover sheet that contains your name, homeroom teacher and date.

- d) Also include a table of contents listing the titles of the poems you are using.
(Total points possible: 50)

Grading Rubric for Teacher

- a) Biographical essay:
 - i) Award 3 points for each question answered: (15 points)
 - ii) Award 5 points for grammar conventions – spelling, punctuation, paragraphing, etc. (5 points)

- b) Analysis of Poems:
 - i) Award 3 points for the meter marking in the first poem. Award one point each for naming the type of feet, and counting the feet correctly. (5 points)
 - ii) Award 5 points for marking the rhyme scheme correctly. (5 points)
 - iii) Award one point each for correctly answering the seven points under the outline for analyzing poetry, and three points for grammar conventions. (10 points)

- c) Presentation:
 - i) Award 4 points for a neat and correct cover sheet.
 - ii) Award 4 points for a correct table of contents.
 - iii) Award 2 points for neatness. (10 points)

Total: 50 points.

APPENDIX K

Steps for Writing an Ode

1. Select a subject to write about: person, place, or thing.
2. Write phrases describing how your subject makes you feel and why you feel this way.
3. Write many phrases telling unique qualities of your subject.
4. Explain why your subject is important to you and why you adore it so much!
5. Join some of your phrases into lines for your ode. Remember they don't have to rhyme!
6. Revise your lines following these steps:
 - take away any lines that are too similar
 - add more feeling to any meaningless lines
 - pick a good opening line or sentence
 - order the remaining lines into their best sequence
 - select a good closing line that clearly expresses your feelings about the subject
7. Rewrite your ode in a final draft and maybe even add an illustration.

Ode to My Feet

Feet, oh feet, I simply cherish you,
You help me in every thing that I do.
Feet, oh feet, you enable me to run
When I lay down you take a break - have fun!

Your adorable, short, stumpy toes help me balance,
How I idolize you and your so many talents.
Your tiny toenails are fun to decorate,
I enjoy putting glitter on them - they're also fun to paint.

My affectionate feelings for your ability to transport me to different places,
Always bring a shock to other people's faces.
So now you know exactly how much I prize you, my dear
For you my idol, I will always cheer.

Writing Poetry

1. **The Writing Process**
 - 1.1. Choose an idea or feeling.
 - 1.2. Choose something important to you. Sometimes something sad is easier.
 - 1.3. First, think of one line, usually the first or the last line.
 - Know how you want it to end.
 - Know where you are headed.
 - 1.4. Decide what type of poem and what tone.
 - 1.5. Decide the rhyme scheme and meter.
 - 1.6. Think of the stanzas as being paragraphs.
 - 1.7. Write the poem.
2. **Revising**
 - 2.1. Look at each word in each line.

- Does it say *exactly* what you want it to say?
- 2.2. Look at each line.
 - Meter problems? Is the meter regular?
 - Wordy? Can you say the same thing more concisely or more accurately?
- 2.3. Punctuation and layout.
 - Make it sound and look how you want it.
 - If you are breaking punctuation rules, be prepared to explain why it was necessary to do so.

3. **Goal**

To be perfect in every way.

APPENDIX L
Poetry Portfolio Instructions

Create a Poetry Portfolio.
It should contain:

- A Table of Contents
- At least five favorite poems we have read or you have discovered during this unit.
- At least ten poems you have created yourself during this unit.
- Illustrations for at least five poems.

You should present this in a creative way. You may make a fold-out book, a poster format, or any other format you choose. The presentation format should enhance the contents of your poems.

This portfolio will be evaluated in the following way:

Table of contents properly organized and complete:	10 points
Five favorite poems properly presented, spelling correct	15 points
Ten self-created poems, correctly and well-written	20 points
Illustrations	5 points
Total points	50 points

Evaluating Students for this Unit:

Poetry Memorization Project:	30 points
Longfellow Poetry Project:	50 points
Poetry Portfolio:	50 points
Poetry Terms Quiz:	<u>20 points</u>
Total:	150 points

APPENDIX M
Poetry Quiz

Circle the word that best exemplifies each statement.

1. A pattern of accented and unaccented syllables in lines of poetry.
 - a) rhyme scheme
 - b) meter
 - c) alliteration

2. The repetition of similar ending sounds.
 - a) alliteration
 - b) onomatopoeia
 - c) rhyme

3. Applying human qualities to non-human things.
 - a) personification
 - b) onomatopoeia
 - c) alliteration

4. The repetition of beginning consonant sounds.
 - a) rhyme
 - b) onomatopoeia

- c) alliteration
5. An implied comparison of unlike things.
 - a) metaphor
 - b) simile
 - c) personification
 6. The direct comparison of unlike things using the words *like* or *as*.
 - a) metaphor
 - b) simile
 - c) personification
 7. Using words or letters to imitate sounds.
 - a) alliteration
 - b) simile
 - c) onomatopoeia
 8. A description that appeals to one of the five senses.
 - d) imagery
 - e) personification
 - f) metaphor
 8. A poem that tells a story with plot, setting, and characters.
 - a) lyric
 - b) free verse
 - c) narrative
 9. A poem with no meter or rhyme.
 - a) lyric
 - b) free verse
 - c) narrative
 10. A poem that generally has meter and rhyme and expresses a personal feeling or the poet.
 - a) lyric
 - b) free verse
 - c) narrative.

Answers:

1. b; 2. c; 3. a; 4. c; 5. a; 6. b; 7. c; 8. a; 9. c; 10. b; 11. a.