

# POETRY PARFAIT

**Grade Level or Special Area:** Eighth Grade Language Arts

**Written by:** Donna Seekamp, Aurora Academy Charter School, Aurora, CO

**Length of Unit:** Ten lessons (approximately 15 days, one day = 55 minutes)

## I. ABSTRACT

Poetry is the dessert of literature; a surprisingly rich confection with depths of flavor and appeal for every taste. Students will practice using the utensils of poetic language while they study the menu of rhythm and rhyme. The budding chefs will whip up some creative concoctions of their own, while sampling masterpieces created by literary gourmets of the past. They will develop a life long taste for the richer things in life and the creative world of poetry.

## II. OVERVIEW

### A. Concept Objectives

1. Develop an awareness of strategies that enhance the understanding of poetry. (Colorado State Standard 8.1.A)
2. Appreciate a variety of poetry through reading, response, and discussion. (CSS 8.6.A)
3. Understand the importance of literary techniques in poetry. (CSS 8.6.D)

### B. Content from the *Core Knowledge Sequence*

1. Poems, p. 183-184
2. Elements of Poetry, p. 184

### C. Skill Objectives

1. Identify literary techniques in poems. (CSS 8.6.D)
2. Analyze structure of poems with regard to meter, rhythm, and rhyme. (CSS 8.1.A)
3. Define types of poetry through assessment of form and function. (CSS 8.6.A)
4. Rewrite a familiar story as a narrative poem. (CSS 8.1.A)
5. Interpret the use of symbolism and theme in poetry. (CSS 8.6.D)
6. Discern the emotion, feeling, and mood of lyric poems. (CSS 8.6.A)
7. Compose an original limerick. (CSS 8.1.A)
8. Explain the format and purpose of haiku poetry. (CSS 8.6.A)
9. Create and illustrate a haiku poem. (CSS 8.6.A)
10. Explicate a free verse poem. (CSS 8.1.A)
11. Experiment with cinquain and concrete poems. (CSS 8.6.A)
12. Demonstrate understanding of elements, types, and language of poetry. (CSS 8.1.A) (CSS 8.6.D)

## III. BACKGROUND KNOWLEDGE

### A. For Teachers

1. *Pass the Poetry, Please!* Hopkins
2. *Knock at a Star*, Kennedy
3. *Literature and the Child*, Cullinan

### B. For Students

1. Elements of Poetry, *Core Knowledge Sequence*, Grade 7, p. 160
2. Poetry Terms, *Core Knowledge Sequence*, Grade 6, p. 135 and Grade 5, p. 111

#### IV. RESOURCES

- A. *Realms of Gold*, vol. 3, Marshall, M, editor, and Hirsch, Jr., E., general editor (All lessons)
- B. From Appendix B, or teacher's choice, a collection of poetry books for the classroom for the duration of the unit (All lessons)
- C. *Stopping by Woods on a Snowy Evening*, by Frost, illustrated by Susan Jeffers (Lesson One)
- D. Copy of "How to Eat a Poem," by Merriam, on transparency, available URL: <http://www.newtrix.com/poems/em2-eat.htm> (Lesson One)
- E. Copy of lyrics from "The Star Spangled Banner," by Keye, available URL: <http://wilstar.com/holidays/ssbanner.htm> (Lesson One)
- F. Copy of "Paul Revere's Ride," by Longfellow, on transparency, available URL: <http://eserver.org/poetry/paul-revere.html> (Lesson Three)
- G. Copy of "Casey at the Bat," by Thayer, to share with class, available URL: <http://www.sportingnews.com/archives/baseball/94640.html> (Lesson Three)
- H. Copy of questions, from Lesson Four, D. 3, on a transparency (Lesson Four)
- I. Copy of "The Highwayman," by Noyes, to share with class, available URL: <http://www.geocities.com/~spanoudi/poems/noyes01.html> (Lesson Three)
- J. CD player (Lesson Five)
- K. *Red Dragonfly on My Shoulder*, Cassedy (Lesson Seven)
- L. Samples of concrete poems, available URL: <http://www.risd.org/sitweb/Lessons/Poetry%20WP/Concrete%20Poems.doc> (Lesson Nine)

#### V. LESSONS

**Lesson One: Introduction to Poetic Language** (approximately two 55 minute class periods)

- A. *Daily Objectives*
  - 1. Concept Objective(s)
    - a. Understand the importance of literary techniques in poetry.
  - 2. Lesson Content
    - a. Elements of Poetry, *Core Knowledge Sequence*, p. 184
    - b. Poems, *Core Knowledge Sequence*, p. 183-184
      - i. "We Real Cool"
      - ii. "Spring and Fall"
      - iii. "Apparently with No Surprise"
  - 3. Skill Objective(s)
    - a. Identify literary techniques in poems.
- B. *Materials*
  - 1. *Realms of Gold*, vol. 3, for all students
  - 2. Notebook paper and pens for all students
  - 3. Teacher copy of Appendix A: Biographical Notes on Poets
  - 4. Appendix B: Suggested Titles for Class Set of Poetry Books
  - 5. Copies for all students of Appendix C: Language of Poetry
  - 6. Teacher copy of Eve Merriam's, "How to Eat a Poem," on a transparency, available URL: <http://www.newtrix.com/poems/em2-eat.htm>
- C. *Key Vocabulary*

Key vocabulary in Appendix C: Language of Poetry
- D. *Procedures/Activities*
  - 1. Provide a classroom set of poetry books for this unit. A suggested list, Appendix B, includes some popular young adult poetry.

2. Introduce the poetry unit with Eve Merriam’s “How to Eat a Poem,” read together on the overhead projector. Share some of your favorite poems, as well. Share a classroom collection of poetry books with students. Immerse them in all kinds of poetry.
3. Ask students to share names of favorite poems and poets with the class (Shel Silverstein, Jack Prelutsky, Dr. Seuss). We are surrounded by poetry. Talk about nursery rhymes as the first poems children learn. Discuss music and lyrics as poetry, from advertising jingles to rap music. Share the idea that many children’s books are poems, illustrated with a few verses on each page. Some examples include: *A Visit from St. Nicholas*, Clement Moore, and the many Dr. Seuss books. *Stopping by Woods on a Snowy Evening*, by Frost, illustrated by Susan Jeffers, is a delightful example poetic interpretation.
4. Pass out copies of “Language of Poetry” handouts. Read over terms together. Tell students to keep this handout in their notebooks and bring all poetry notes and handouts to class every day for this unit.
5. Have students turn to p. 2 in *Realms of Gold*, vol. 3. Read “We Real Cool,” by Brooks. Share information from “Biographical Notes on Poets” about this poet. The poem was written in 1966 after Ms. Brooks observed some young men playing pool. Have students refer to their handout and ask them to find examples of:
  - a. Alliteration (lurk/late; strike/straight)
  - b. Assonance (sing/sin/thin/gin)
6. Discuss the impact of the poem. What does Brooks say in just twenty-four words? (She sums up the apparent philosophy of life for the young men.) Point out the stress on each word and on the pause created by the periods. (She sees the youths as trying to create an identity, but still not too confident, as they try to assert themselves.)
7. Have students turn to p. 15 and read “Spring and Fall,” by Hopkins. Refer again to the handout, “Language of Poetry,” and discuss symbolism. (Words and phrases that represent something other than what they are) Ask what the poem is about. (Cycle of life, Margaret will die, just as the leaves are dying.)
8. Have students turn to p. 8 and read, “Apparently with No Surprise,” by Dickinson. Talk about personification and how it is exemplified in this poem. (Happy flower, Frost beheads, blonde Assassin, Sun proceeds)
9. Wrap up with discussion of how the language of poetry equips poets with tools for writing poems that touch hearts, sharing thoughts that many people think but can’t put into words. The terms in Appendix C, such as similes and metaphors, create vivid pictures for the reader or listener of the poems. Give some examples. “Her hair was as black as ebony,” is much more vivid than, “She had black hair.”
10. Have students choose a poem from classroom books or another source. An excellent example for them to work on is “The Star Spangled Banner,” by Keye. Our national anthem is familiar to us as a national symbol, but it is a study in poetry, as well. Available at URL: <http://wilstar.com/holidays/ssbanner.htm>. Have students:
  - a. Record the title of the poem, the poet’s name, the book title, and page number of the poem, if appropriate.
  - b. Write down five examples of poetic language, as learned from today’s handout.

- c. Label the examples with the appropriate term and explain. For example: Title: “Twinkle, Twinkle, Little Star,” by Jane Taylor  
Simile: The star is *like* a diamond
  - d. Have them trade and check each other’s papers. This will reinforce the skills learned in the lesson by the students evaluating poetic language in their own work and another student’s work.
- A. *Assessment/Evaluation*
- 1. Award ten points for this assignment. Each correctly assessed inclusion earns two points. This assessment monitors student progress.

**Lesson Two: Introduction to Elements of Poetry** (one 55 minute class period)

- A. *Daily Objectives*
- 1. Concept Objective(s)
    - a. Develop an awareness of strategies that enhance the understanding of poetry.
  - 2. Lesson Content
    - a. Elements of Poetry, *Core Knowledge Sequence*, p. 184
  - 3. Skill Objective(s)
    - a. Analyze structure of poems with regard to meter, rhythm, and rhyme.
- B. *Materials*
- 1. *Realms of Gold*, vol. 3, for all students
  - 2. Notebook paper and pens for all students
  - 3. Copies for all students of Appendix D: Elements of Poetry
  - 4. Copies for all students of Appendix E: Poetry Quiz
  - 5. Teacher copy of Appendix F: Key to Poetry Quiz
- C. *Key Vocabulary*
- Key vocabulary in Appendix D: Elements of Poetry
- D. *Procedures/Activities*
- 1. Introduce the lesson by talking about video games and soccer. Ask who likes to play these games. (Any popular games will do!) Ask how much fun it was learning the rules of the game. Explain that until you learn the rules, you can’t fully enjoy participating. There are some rules to poetry, as well. Learning these rules enables us to enjoy poetry more fully, reading it, and writing it!
  - 2. Pass out copies of Appendix D: Elements of Poetry. Read over terms together. Tell students to keep this handout in their notebooks and remind them to bring all poetry notes to class every day for this unit.
  - 3. Read over terms in handout, discuss. Remind students that they are responsible for understanding and recognizing terms in bold text.
  - 4. Go over rhyme and rhythm, in particular. Talk about popular songs and rap music.
  - 5. Clap out rhythm, together, to some poems of choice. Some good examples include: p. 34 in *Realms of Gold*, vol.3, “A Poison Tree,” and p. 36, “A Red, Red, Rose.”
  - 6. Tell students they are welcome to bring in favorite poems throughout the unit, to share with the class. Copies of poems should be available to students for their own collection of poetry. At the end of the unit, each student will have compiled their own anthology of favorite poems.

7. Announce a quiz over the material in the handouts for Lessons One and Two (Appendices C and D).
  8. Administer the quiz, Appendix E.
- E. *Assessment/Evaluation*
1. Grade the quizzes with the key in Appendix F.

**Lesson Three: Narrative Poems** (approximately two 55 minute class periods)

A. *Daily Objectives*

1. Concept Objective(s)
  - a. Appreciate a variety of poetry through reading, response, and discussion.
2. Lesson Content
  - a. Poems, *Core Knowledge Sequence*, p. 183-184
    - i. “Mr. Flood’s Party”
    - ii. “How They Brought the Good News from Ghent to Aix”
3. Skill Objective(s)
  - a. Define types of poetry through assessment of form and function.
  - b. Rewrite a familiar story as a narrative poem.

B. *Materials*

1. *Realms of Gold*, vol. 3, for all students
2. Notebook paper and pens for all students
3. Copies for all students of Appendix G, Types of Poetry
4. Teacher copy of Appendix A: Biographical Notes on Poets
5. Teacher copy of “Paul Revere’s Ride,” by Longfellow, on an overhead transparency, available URL:  
<http://eserver.org/poetry/paul-revere.html>
6. Teacher copy of “Casey at the Bat,” available URL:  
<http://www.sportingnews.com/archives/baseball/94640.html>
7. Teacher copy of “The Highwayman,” by Alfred Noyes, available URL:  
<http://www.geocities.com/~spanoudi/poems/noyes01.html>
8. Teacher copy of Appendix N: Poetry Rubric

C. *Key Vocabulary*

Key vocabulary in Appendix G: Types of Poetry

D. *Procedures/Activities*

1. Pass out Appendix G: Types of Poetry. Tell students they will be discovering the many types of poems. They should keep this handout in their notebooks, and bring all poetry notes and handouts to class every day for this unit. Start with narrative poetry.
2. Have students read aloud “Paul Revere’s Ride,” on the overhead projector. (The first two stanzas will be enough to show the rhythm and story, if time is short.) Most of them will be familiar with the first two lines and also with the couplet, “One, if by land, and two, if by sea; And I on the opposite shore will be,” from the second stanza.
3. Talk about narratives; poems that tell stories. Introduce ballads, as well, such as “Barbara Allan,” on p. 32 of *Realms of Gold*, vol. 3. Point out the definition of a ballad in Appendix G: Types of Poetry.
4. Introduce students to “Casey at the Bat” and “The Highwayman.” Read together, if time permits.
4. Read “Biographical Notes on Poets,” the sections on Edwin Arlington Robinson and Robert Browning.

5. Have students read “Mr. Flood’s Party,” by Robinson, p. 18. Point out the allusion, in the third stanza, to a medieval French poem. (See reference in the footnote, p. 18.)
6. Ask students who Mr. Flood is talking to in stanzas five and six? (He’s talking to himself.)
7. Have students summarize this poem in a few sentences. What message does the poet convey about Mr. Flood and his relationship to the town? (While he once belonged to a community, time has moved along and left him behind, with only himself for companionship.)
8. Read “How They Brought the Good News from Ghent to Aix.” Have students compare the rhythm of this poem with that of “Paul Revere’s Ride.” (Both poems have a rhythm that recreates a galloping beat; with similar subject matter of horses being spurred on with important news.) There is a feeling of immediacy to the poem brought about by the rider’s effort to complete the journey to Aix at breakneck speed.
9. Have students rewrite a familiar story as a narrative poem. It can be a folktale, fairy tale, etc. These will be shared with the class as part of a “Coffee House Poetry Day,” at the end of the unit.
10. Give students tips for planning their narrative poems:
  - a. Decide on a story, including a few plot details, point of view, characters, etc. to focus on.
  - b. Think about rhyming words and figures of speech to use.
  - c. A simple example (written by the unit author) could be:

There were three bears that didn’t have a care,  
 Their porridge was hot so they left their lair.  
 Bears in a lair? Well, you weren’t there.

Goldilocks came along that day  
 She went right in, and planned to stay  
 Did she think she’d keep those bears at bay?

She ate their food, she broke a chair  
 Did she know the wrath of Papa Bear?  
 Without a thought, she climbed the stair

In a little bed she slept with hardly a snore,  
 Can this tale be ended without any gore...etc.

11. Students will peer-edit narrative poems written by classmates.

E. *Assessment/Evaluation*

1. Poems are worth 50 points. Students will work on their narratives and revise them throughout the unit. The final poems will be collected for final assessment the day of lesson nine. Grade the narratives with Appendix N: Narrative Poetry Rubric

**Lesson Four: Sonnets** (one 55 minute class period)

A. *Daily Objectives*

1. Concept Objective(s)
  - a. Develop an awareness of strategies that enhance the understanding of poetry.

- b. Appreciate a variety of poetry through reading, response, and discussion.
  2. Lesson Content
    - a. Poems, *Core Knowledge Sequence*, p. 183-184
      1. “How Do I Love Thee”
      2. “Shall I Compare Thee”
      3. “Ozymandias”
  3. Skill Objective(s)
    - a. Interpret the use of symbolism and theme in poetry.
- B. *Materials*
  1. *Realms of Gold*, vol. 3, for all students
  2. Notebook paper and pens for all students
  3. Teacher copy of Appendix A: Biographical Notes on Poets
  4. Students bring copies of handouts from previous lessons
  5. Teacher copy of questions in #3, of procedures, below, on a transparency
- C. *Key Vocabulary*
  1. Breadth - width (found on p. 3, *Realms of Gold*, vol.3)
  2. Temperate - fair (found on p. 23)
  3. Visage - face (found on p. 25)
- D. *Procedures/Activities*
  1. Share information on Elizabeth Barrett Browning, Shakespeare, and Percy Bysshe Shelley from Appendix A: Biographical Notes on Poets.
  2. Have students read, in *Realms of Gold*, vol. 3, Sonnet 43, “How Do I Love Thee,” p. 3; Sonnet 18, “Shall I Compare Thee to a Summer’s Day,” p. 23; and “Ozymandias,” p. 25, silently.
  3. Before beginning the discussion, put the following questions on an overhead transparency. Students should answer the questions in writing and hand them in. (Answers in assessment, below.) The assignment is worth ten points.
    - a. In Sonnet 43, what do “sun” and “candlelight” represent? (1 pt.)
    - b. In Sonnet 18, what does “eye of heaven” represent? (1 pt.)
    - c. In Sonnet 18, what does “his gold complexion” refer to? (1 pt.)
    - d. In Sonnet 18, what does “thy eternal summer” refer to? (1 pt.)
    - e. What common theme do Sonnets 43 and 18 share? (3 pts.)
    - f. What is the theme of “Ozymandias”? (3 pts.)
  4. Following the writing assignment, collect papers and begin to discuss how Sonnets 18 and 43 are similar (theme of undying love, sonnet structure).
  5. Talk about sonnets, referring students to their notes from Lesson Three, Appendix G: Types of Poetry.
  6. Discuss how the two sonnets are different. (Browning’s poem shows degree of affection, whereas Shakespeare’s poem makes a comparison between the appeal of a person over that of a beautiful summer day. Browning uses symbols of sun and candlelight to show that love lasts all the time, going on to say that she will love him even more after death. Shakespeare tells his love that their “eternal summer will not fade,” suggesting that the never-ending appeal of this person is better than a perfect summer day.)
  7. The theme of never-ending love is apparent in both poems.
  8. Point out the rhyming couplet at the end of Shakespeare’s Sonnet 18. (The rhyme further punctuates the strength of his message.)

9. Have students read “Ozymandias,” p. 25 in *Realms of Gold*, vol.3.
  10. Ask for their initial reaction. What is the theme of this poem? (No matter how strong and mighty, man’s reign, and power, on earth is limited.)
  11. What does the sneering face of the statue represent? (A time when this king ruled all within his kingdom, not with kindness.) What do the sands represent? (The vast nothingness that the broken statue now commands.)
  12. For Lesson Five, students should bring in printed lyrics and a cd of a favorite song. These must be school appropriate.
- E. *Assessment/Evaluation*
1. Grade the assignment in #3, above, as follows (10 pts. possible):
    - a. Day and night (1 pt.)
    - b. Sun (1 pt.)
    - c. Sun (1 pt.)
    - d. The person’s beauty or appeal (1 pt.)
    - e. Never-ending love (3 pts.)
    - f. Man’s power on earth is limited (3 pts.)

**Lesson Five: Lyric Poetry** (approximately two 55 minute class periods)

- A. *Daily Objectives*
1. Concept Objective(s)
    - a. Develop an awareness of strategies that enhance the understanding of poetry.
    - b. Appreciate a variety of poetry through reading, response, and discussion.
  2. Lesson Content
    - a. Poems, *Core Knowledge Sequence*, p. 183-184
      1. “Do Not Go Gentle into that Good Night”
      2. “My Heart Leaps Up”
      3. “Lake Isle of Innisfree”
  3. Skill Objective(s)
    - a. Discern the emotion, feeling, and mood of lyric poems.
- B. *Materials*
1. *Realms of Gold*, vol. 3, for all students
  2. Notebook paper and pens for all students
  3. Teacher copy of Appendix A: Biographical Notes on Poets
  4. Students bring copies of handouts from previous lessons
  5. Copies for all students of Appendix H: Favorite Songs as Poetry
  5. Students bring copies of school appropriate, teacher approved lyrics from popular songs, and copies of the CDs that the lyrics came from
- C. *Key Vocabulary*
- Review of Appendices C: Language of Poetry, D: Elements of Poetry, and G: Types of Poetry
- D. *Procedures/Activities*
1. Introduce poets: Dylan Thomas, William Wordsworth, and William Butler Yeats, from Appendix A: Biographical Notes on Poets.
  2. Have students read “Do Not Go Gentle into That Good Night,” on p. 26 in *Realms of Gold*, vol.3.
  3. Discuss the structure of stanza and verse; the presence of the refrain, “Rage, rage, against the dying of the light.” How does this refrain enhance the meaning of the poem? (Repetition strengthens the message.)

4. Ask students what *light* and *night* represent (life and death).
  5. Discuss lyric poems, as defined in Appendix G: Types of Poetry, which students have in their notebooks.
  6. What feeling does this poem evoke in the reader? (Desperation for his father to hold on to life.) How does the poet convey this? (His rephrasing of his plea and his repetition in the refrain convey this thought.)
  7. In contrast, read “My Heart Leaps Up,” p. 30, in *Realms of Gold*, vol.3. What emotion, feeling, or mood does this poem evoke in the reader? (A positive view of life.) Discuss the verse, “The Child is father of the Man.” (Adults should retain a childlike sense of wonder in life.)
  8. Read “The Lake Isle of Innisfree.” Tell students Innisfree is an island in Ireland. Ask what imagery this poet uses (visual and auditory). Have students look for sights and sounds in the poem to share. (Noon and midnight are both eerily lit up; bees, crickets, and the water on the coast provide peaceful sounds.)
  9. What mood does this poem create for the reader? (tranquility)
  10. Have students work in groups. They will share the song lyrics they chose. Groups can take turns playing the chosen song, after discussing the lyrics. Each group will complete Appendix H, about the group’s songs. Wrap up discussing how songs and poetry go hand in hand; rhyming lyrics, musical rhythm, and refrains are part of music and poetry. Reiterate that we are surrounded by poetry everyday.
- E. *Assessment/Evaluation*
1. Grade Appendix H: Favorite Songs as Poetry, for each group. Each group member will receive the grade that the group earns. Answers will vary.

**Lesson Six: Limericks** (one 55 minute class period)

- A. *Daily Objectives*
1. Concept Objective(s)
    - a. Appreciate a variety of poetry through reading, response, and discussion.
  2. Lesson Content
    - a. Limericks, *Core Knowledge Sequence*, p. 184
  3. Skill Objective(s)
    - a. Compose an original limerick.
- B. *Materials*
1. *Realms of Gold*, vol. 3, for all students
- C.
2. Notebook paper and pens for all students
  3. Copies for all students of Appendix I: Limerick Lines (poems written by unit author)
- D. *Key Vocabulary*
- Review of Appendix G: Types of Poetry
- E. *Procedures/Activities*
1. Read some limericks to the class. (Refer to classroom collection of poetry books for examples.) Discuss the nonsensical quality to this verse form. The rhythm and rhyme add to the whimsical tone.
  2. Introduce Edward Lear, who published a collection of nonsense poetry in 1846. Share some limericks from classroom poetry books.

3. Write a limerick together, as a class. Draw lines on the board, one for each syllable, or stress. Have students pick a topic, (e.g.) soccer. Then, have students contribute to a list of rhyming words about the topic. Examples are: field, yield, ball, fall, kick, lick, sick, score, roar, tore, etc.
  4. Help them create their soccer limerick. An example:
 

There was a team, none of them tall  
 To win at soccer, they needed the ball  
 They tried for a goal,  
 With their whole heart and soul,  
 And did their best to not fumble at all!
  5. Have students complete their copy of Appendix I: Limerick Lines.
- E. *Assessment/Evaluation*
1. Award ten points for an accurate interpretation of the limerick structure in the “Limerick Lines” assignment.

**Lesson Seven: Haiku Poems** (one 55 minute class period)

- A. *Daily Objectives*
1. Concept Objective(s)
    - a. Develop an awareness of strategies that enhance the understanding of poetry.
    - b. Appreciate a variety of poetry through reading, response, and discussion.
  2. Lesson Content
    - a. Haiku poems, *Core Knowledge Sequence*, p. 184
  3. Skill Objective(s)
  4.
    - a. Explain the format and purpose of haiku poetry.
    - b. Create and illustrate a haiku poem.
- B. *Materials*
1. *Realms of Gold*, vol. 3, for all students
  2. Notebook paper and pens for all students
  3. Students bring copies of handouts from previous lessons
  4. Teacher copy of Appendix J: Haiku Poems/ Cinquain Poems (written by unit author)
  5. From class set of poetry books, *Red Dragonfly on My Shoulder*, Cassedy, or other haiku poetry books.
  6. Colored pencils, for illustration of poems, for all students
- C. *Key Vocabulary*
- Review of Appendix G: Types of Poetry
- D. *Procedures/Activities*
1. Go over the definition of Haiku from Appendix G. (Students have this handout in their notebooks.) Tell students these poems often a pair of contrasting images, evoking mood and emotion. Zen Buddhist monks wrote haikus hundreds of years ago.
  2. Review haiku structure: seventeen syllables, in a five, seven, five format on three lines, emphasizing that they are usually about nature or seasons.
  3. Read some poems from *Red Dragonfly on My Shoulder*, by Cassedy.
  4. Have students write their own haiku poems. They should type them on a computer in a legible font of choice, or hand-write them in their best penmanship, for display. Then, they should illustrate their poems.

- E. *Assessment/Evaluation*
1. Monitor progress by awarding ten points for this activity; five for following the haiku structure, and five for content and neatness. Display on bulletin boards.

**Lesson Eight: Free Verse** (approximately two 55 minute class periods)

- A. *Daily Objectives*
1. Concept Objective(s)
    - a. Develop an awareness of strategies that enhance the understanding of poetry.
  2. Lesson Content
    - a. Poems, *Core Knowledge Sequence*, p. 183-184
      1. “Buffalo Bill’s Defunct”
      2. “Theme for English B”
      3. “Chicago”
      4. “Supermarket in California”
  3. Skill Objective(s)
    - a. Explicate a free verse poem.
- B. *Materials*
1. *Realms of Gold*, vol. 3, for all students
  2. Notebook paper and pens for all students
  3. Teacher copy of Appendix A: Biographical Notes on Poets
  4. Students bring copies of handouts from previous lessons
  5. Teacher copy of Appendix K: Writing Rubric
- C. *Key Vocabulary*
1. Defunct – dead (*Realms of Gold*, vol. 3, p. 7)
  2. Enumeration – a detailed account in which each thing is noticed (p. 13)
  3. Penumbra – an uncertain, gray area (p. 13)
- D. *Procedures/Activities*
1. Discuss free verse definition on Appendix G, Types of Poetry. Share biographical information on Cummings, Hughes, Ginsberg, and Sandburg from Appendix A.
  2. Read “Buffalo Bill’s Defunct,” *Realms of Gold*, vol. 3, p.7. Discuss the personification of *Mr. Death*. (Cummings presents a defiant attitude to death personified.) Students will find Cummings’ abandonment of traditional punctuation and poetic structure intriguing.
  3. Have students read, “Theme for English B,” p. 16. Discuss the message in light of the biographical information on Hughes in Appendix A.
  4. Dissect the three stanzas; the first about choices, the second identifying the poet, and the third wherein lies the theme. Hughes evaluates the racial injustices he lives with and gives his philosophy in the last four verses. The rhyme scheme of *abaa* accentuates his comments.
  5. Read “Chicago,” p. 21, and discuss the personification of the *hog butcher* for the world. Ask students to describe the person of Chicago as Sandburg “paints” him. (strong, human, not all good, not all bad)
  6. Read “A Supermarket in California,” *Realms of Gold*, vol. 3, p. 13. How does Ginsberg feel about America? (He is disillusioned with American ideals.) What symbols does he use? (Walt Whitman, family life, abundance of life in the U.S.A.) What inferences does he make? (That America is headed for its own demise.)

7. Discuss these poems in terms of similarities and differences. What are these poets each saying about life in America?
    - a. Cummings: some idealism is gone, as shown through “Buffalo Bill” symbolizing American idolatry and now Buffalo Bill is Dead
    - b. Hughes: the American dream is ignoring racial injustice
    - c. Sandburg: loves the strength and might of his land
    - d. Ginsburg: sees his nation as having become misled
  8. Tell students they are journalists working for a poetry magazine. Each journalist must write an article, five paragraphs long that analyzes and explains one of the free verse poems read in class. The articles should discuss poetic language and strategies the poets used to convey their messages.
  9. The articles should include:
    - a. An introductory summary of what the poem is about
    - b. An in depth look at poetic language in the poem
    - c. An interpretation of how the poet conveys his message
    - d. A response to the poem by the journalist. Does the journalist like the poem? Is the message clear?
    - e. A concluding paragraph, summing up the article on the poem
  10. Remind students that narrative poems, worked on since lesson three, are due on date of lesson nine.
- E. *Assessment/Evaluation*
1. Grade the journalists’ articles using Appendix K: Writing Assessment Rubric.

**Lesson Nine: Cinquains and Concrete Poems** (one 55 minute class period)

- A. *Daily Objectives*
1. Concept Objective(s)
    - a. Appreciate a variety of poetry through reading, response, and discussion.

Lesson Content

    - a. *Core Knowledge Sequence*, p. 183, sidebar, “...expose students to more poetry, old and new, and...have students write their own poems.”
  2. Skill Objective(s)
    - a. Experiment with cinquain and concrete poems.
- B. *Materials*
1. Notebook paper and pens for all students
  2. Teacher copy of Appendix J: Haiku Poems/ Cinquain Poems (written by unit author) on an overhead transparency
  3. Students bring copies of handouts from previous lessons
- C. *Key Vocabulary*
- Review of Appendix G: Types of Poetry.
- D. *Procedures/Activities*
1. Share Cinquain poems with class, reading aloud.
  2. Discuss form from Appendix G: Types of Poetry.
  3. Describe concrete poems and share examples, available URL: <http://www.risd.org/sitweb/Lessons/Poetry%20WP/Concrete%20Poems.doc>.

4. Have students practice creating their own concrete poems and cinquain poems.
- E. *Assessment/Evaluation*
1. Students earn five points for completing one cinquain and five points for creating one concrete poem.

**Lesson Ten: Poetry Unit Test** (one 55 minute class period)

- A. *Daily Objectives*
1. Concept Objective(s)
    - a. Develop an awareness of strategies that enhance the understanding of poetry.
    - b. Appreciate a variety of poetry through reading, response, and discussion.
    - c. Understand the importance of literary techniques in poetry.
  2. Lesson Content
    - a. Poems, *CK Sequence*, p. 183-184
    - b. Elements of Poetry, *Core Knowledge Sequence*, p. 184
  3. Skill Objective(s)
    - a. Demonstrate understanding of elements, types, and language of poetry.
- B. *Materials*
1. *Realms of Gold*, vol. 3, for all students
  2. Notebook paper and pens for all students
  3. Copies of Appendix L: Poetry Test, for all students
  4. Teacher copy of Appendix M: Key for Poetry test
- C. *Key Vocabulary*
1. Key vocabulary review of Appendix C: Language of Poetry, Appendix D: Elements of Poetry, and Appendix G: Types of Poetry
- D. *Procedures/Activities*
1. Students will work independently completing the poetry test. They may use *Realms of Gold*, vol. 3, but they may not use their notes or handouts.
- E. *Assessment/Evaluation*
1. Grade tests as culminating assessment.

**VI. CULMINATING ACTIVITY** (one 55 minute class period)

- A. Discuss unit test results with students.
- B. Discuss and display student written narrative poems, worked on from Lessons Three through Nine.
- C. Coffee House Poetry Day – Students (orally) share poems they have written while enjoying snacks and beverages. Students organize and orchestrate the donation, serving, and clean-up of refreshments.
- D. Students trade and collect copies of poems for their poetry collections.

**VII. HANDOUTS/WORKSHEETS**

- A. Appendix A: Biographical Notes on Poets (Lessons: One, Three, Four, Five, and Eight)
- B. Appendix B: Suggested Titles for Class Set of Poetry Books (Lesson One-Nine)
- C. Appendix C: Language of Poetry (Lesson One)
- D. Appendix D: Elements of Poetry (Lesson Two)
- E. Appendix E: Poetry Quiz (Lesson Two)

- F. Appendix F: Key to Poetry Quiz (Lesson Two)
- G. Appendix G: Types of Poetry (Lesson Three)
- H. Appendix H: Favorite Songs as Poetry (Lesson Five)
- I. Appendix I: Limerick Lines (Lesson Six)
- J. Appendix J: Haiku Poems/ Cinquain Poems (Lesson Seven)/ (Lesson Nine)
- K. Appendix K: Writing Rubric (Lesson Eight)
- L. Appendix L: Poetry Test (Lesson Ten)
- M. Appendix M: Key for Poetry Test (Lesson Ten)
- N. Appendix N: Narrative Poetry Rubric (Assigned, Lesson Three, collected, Lesson Nine)

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**Appendix A**  
**(page 1 of 5)**

**Biographical Notes on Poets**

**LESSON ONE**

**Gwendolyn Brooks – (1917-2000)**

This poet was born in Topeka, Kansas, but made Chicago her home for much of her life. Gwendolyn Brooks was the first African American to win the Pulitzer Prize for Poetry. It was 1949 and Ms. Brooks had taken her son to the movies because they didn't want to sit in the dark. Their electricity had been turned off for nonpayment, so there was no light in their home. Her talent continued to be recognized, though, and over the course of her lifetime, she was awarded more than seventy honorary doctorates.

President Kennedy invited her to read at a poetry festival at the Library of Congress in 1962 and in 1985 she became the Poetry Consultant to the Library of Congress. In 1994, Ms. Brooks was awarded the National Book Foundation's Medal for Distinguished Contributions to American Literature.

In an interview about her poem, "We Real Cool," she suggested pausing markedly before reading the word "we," in an effort to show that the pool players she's writing about are not very sure of their identity. For the same reason, she recommends that the reader of the poem speak the word "we" a little softer than the other words in the poem.

Adapted from: *Pass the Poetry, Please!* by Hopkins and the following website:

[http://www.english.uiuc.edu/maps/poets/a\\_f/brooks/werealcool.htm](http://www.english.uiuc.edu/maps/poets/a_f/brooks/werealcool.htm)

**Emily Dickinson – (1830-1886)**

Ms. Dickinson was born in Amherst, Massachusetts, and lived in the same house her entire life. In her mid-twenties, she became reclusive and seldom left home. Even though only six or seven poems were published during her lifetime, a treasure trove of over seventeen hundred poems was discovered after her death in 1886. She was active in her correspondence with friends and family; over one thousand of her letters have been published. Emily Dickinson's poetry was influenced by that of Elizabeth Barrett Browning, a world renowned English writer. Ms. Dickinson's poetry reveals amazing literary technique, including good examples of metaphor, personification, and simile. She remains one of America's best loved poets.

Adapted from information at this website: [www.cswnet.com/~erin/emily.htm](http://www.cswnet.com/~erin/emily.htm)

**Robert Frost – (1874-1963)**

Robert Frost was born in San Francisco, but when his father died, the family moved to Massachusetts. He had not attended school and began his public education at the age of twelve. He did not read a book until he was fourteen years old! With such a late academic start, it may seem surprising that Mr. Frost graduated from Lawrence High School as co-valedictorian. The student sharing this honor, Elinor White, became his wife in 1895.

The family moved to England for a time and even at the age of forty, Robert Frost had only earned \$200.00 for his poetry writing career! In 1914, World War I began in Europe, so the Frost family came home. He was surprised to come back from England and notice, at a train station, a magazine with a critique of his book of poetry advertised on the cover! His book, *North of Boston*, had been published in the United States without his knowledge. After a visit to the publisher, all was settled and his success as a poet was assured. Robert Frost is the only person to have won four Pulitzer Prizes.

## Appendix A (page 2 of 5)

Mr. Frost recited his poem, “The Gift Outright,” at President Kennedy’s inauguration, January 20, 1961. He received a Congressional Medal in 1962, at the age of eighty-eight. Robert Frost believed a poem “begins in delight and ends in wisdom.”

Adapted from: *Pass the Poetry, Please!* by Hopkins

### **Gerard Manley Hopkins** – (1844-1889)

Gerard Manley Hopkins was born in England in 1844, the oldest of nine children. He won his first poetry contest while still in grammar school. When he was a young man, he joined the Roman Catholic church and entered the priesthood. He believed his poetry writing was too indulgent for his mission as a priest and he burned the poems he had written. Mr. Hopkins served his church by assuming the position of parish priest in the slums of major English cities for three years. He then became a professor of Greek and Latin at University College, Dublin, but was dissatisfied with this position. He eventually continued his poetry writing, creating works that are considered comparable to those of Alfred Lord Tennyson and Robert Browning. A recurring theme throughout his work is the question of faith and doubt in religion.

Adapted from: <http://65.107.211.206/hopkins/hopkins12.html>

### **LESSON THREE**

#### **Robert Browning** – (1818-1889)

Robert Browning was born in London, where he grew up loving books and reading. He was taught at home for many years, devouring classical literature. Many people didn’t understand the sophisticated allusions in his poetry because they didn’t share his rich background of knowledge

In 1845, at the age of thirty-three, he requested to meet a woman whose poetry he had read and admired: Elizabeth Barrett. She was an invalid with a domineering father, but the two poets fell in love and eloped to Italy. They both continued to write poetry and become world famous. In 1861, Elizabeth died in Robert’s arms.

The poem, “How They Brought the Good News from Ghent to Aix,” a narrative poem about war, is based on an imaginary event. One particular technique to look for in this poem is the rhythm that seems to recreate the galloping of horses.

Mr. Browning is considered one of the best poets in English literature.

Adapted from: <http://65.107.211.206/rb/rbov.html>

#### **Edwin Arlington Robinson** – (1869-1935)

Edwin Arlington Robinson, an American poet, was born in Maine. He attended Harvard and his poetry caught the attention of President Theodore Roosevelt, who secured a job for him in a New York customs house. Mr. Robinson was known for lengthy narrative poems, often in blank verse, although some often read today include some of his short, earlier works: “Miniver Cheevy,” and “Richard Cory.” He suggested that movies, prohibition, and free verse were a “triumvirate from hell.” He was a reclusive man, but one who had a deep concern for social issues and problems of the day. He won three Pulitzer Prizes for poetry. At the time of his death in 1935, Edwin Arlington Robinson was considered the greatest U.S. poet.

Adapted from: <http://www.bartleby.com/people/RbnsnEA.html> and <http://www.georgetown.edu/bassr/heath/syllabuild/iguide/robinson.html>

## Appendix A (page 3 of 5)

### **LESSON FOUR**

#### **Elizabeth Barrett Browning** – (1806-1861)

Elizabeth Barrett was born in England to a family of twelve children. Her family was well to do; she led a privileged life. Ms. Barrett was extremely intelligent and well read. She was self taught and able to read Greek, Latin, and Hebrew. She read the work of French authors Voltaire and Rousseau. At the age of twelve, she had written an epic poem, which was made up of four books of rhyming couplets. Ms. Barrett went on to write a novel, *Aurora Leigh*, which dealt with the social injustices of the time period.

Ms. Barrett married Robert Browning in 1845, and the pair moved to Italy. *Sonnets from the Portuguese* is a collection of poetry that Ms. Barrett Browning wrote around this time period. This collection remains very popular today. Elizabeth Barrett Browning's poetry was revered worldwide. In the nineteenth century, no female poet was held in higher esteem.

Adapted from: <http://65.107.211.206/victorian/ebb/ebbio.html>

#### **Percy Bysshe Shelley** – (1792-1822)

Mr. Shelley is considered one of the greatest English poets of the romantic period. His personal life was tempestuous; he eloped at the age of nineteen with a sixteen year old school girl. The couple had two children. The poet found new happiness with Mary Godwin and when his twenty-one year old wife committed suicide, he married Ms. Godwin. His new wife became Mary Shelley and later wrote *Frankenstein*. Mr. Shelley died in a sailing accident at the age of thirty.

His poems, particularly lyric poems, show the beauty, grandeur, and mastery he had of language. He was concerned with politics and social issues of the time, and his satirical tone in some of his works reflects this. Percy Bysshe Shelley's poetry continues to be highly valued today.

Adapted from: <http://www.bartleby.com/people/ShelleyP.html>

#### **William Shakespeare** – (1564-1616)

Although William Shakespeare is world renowned for the thirty-seven plays we have today from his extensive career as a playwright, his wish was to be considered first and foremost, a poet. His home was Stratford-Upon-Avon, in England. As a nineteen year old man, he married twenty-six year old Anne Hathaway and the couple had three children. Mr. Shakespeare left home for London, where he wrote and starred in many plays. Little is known about his relationship with his family at this time, except that Shakespeare's beloved son, Hamnet, died at the age of eleven.

The English sonnet was perfected by William Shakespeare. His collections of sonnets have been some of his most popular works throughout the centuries.

Adapted from: <http://www.shakespeare-online.com/biography/default.asp>

### **LESSON FIVE**

#### **Dylan Thomas** – (1914-1953)

Dylan Thomas was born in Swansea, Wales, to a poor family. His first volume of poetry was published when he was nineteen years old. When he was a young man in his twenties, World War II broke out in Europe. He wanted to join the war effort, but was rejected. He supported the

## Appendix A (page 4 of 5)

Allies by making film documentaries about the war. Poetry readings over the radio by Dylan Thomas were powerful and well received. He married in 1937 and had three children. Later in his career, he visited the United States frequently, lecturing and touring colleges.

The poetry of Dylan Thomas should be read aloud; slowly pronouncing every vowel and consonant, for the full feeling and mood conveyed by the poem. He used some words in his poetry not so much for the meaning as for the sound they would make when read. He is one of the best known British poets of the twentieth century.

Adapted from: <http://home.earthlink.net/~tenspeed/SimonaSara/dylan.htm>

### **William Butler Yeats** - (1865-1939)

This poet, born in Ireland, is considered the greatest lyric poet of Ireland and a major figure of twentieth century literature. He was influenced by American writer, Henry David Thoreau's *Walden Pond*. There is a mystical, slow paced quality to his poetry. He was fascinated with Irish legends and folklore. Later in life, his poetry became more realistic.

He helped found the Irish Literary Theatre in Dublin. Plays written by William Butler Yeats were presented; and additionally, he helped produce many plays by other playwrights, as well.

Mr. Yeats was nationalistic and eventually became a member of the Irish senate. In 1923, he won the Nobel Prize in Literature.

Adapted from: <http://www.bartleby.com/65/ye/Yeats-Wi.html>

### **William Wordsworth** - (1770-1850)

William Wordsworth was a leader of the Romantic Movement in England. These poets believed in a return to nature, the basic goodness of humanity, appreciating artists as individual creators, and national pride. The poetry of Wordsworth shows that he placed emotion over reason or intellect. Wordsworth was friends with other famous poets of his time, such as Alfred Lord Tennyson and Thomas Coleridge. In 1850, at the time of his death, William Wordsworth was considered the greatest poet in the world.

Adapted from: <http://www.william-wordsworth.com>  
<http://members.aol.com/wordspage/home.htm>

## **LESSON EIGHT**

### **Langston Hughes** – (1902-1967)

Langston Hughes was born in 1902, in Joplin Missouri, to a family that had been instrumental in the abolitionist movement in the United States. His grandfather's brother became the first African American to be elected to public office, in 1855. His father had studied law but was refused the privilege of taking the bar exam because he was black.

The Hughes family moved to Cleveland, Ohio. When Langston Hughes was in eighth grade, he was the "class poet." He attended Columbia University briefly, with the plan of becoming an engineer. Although his grades were good, he dropped out because his first love was writing. He traveled the world, graduated from a Pennsylvania college, and moved to Harlem, New York, where he became part of the "Harlem Renaissance."

Mr. Hughes published *The Dream Keeper* in 1932, and it was considered some of the best children's poetry of the twentieth century. Other writings include: sixteen books of poetry,

## Appendix A (page 5 of 5)

two novels, three collections of short stories, four volumes of documentary fiction, twenty plays, three autobiographies, twelve radon and television scripts, and many magazine articles.

Langston Hughes died of lung cancer in 1967. The state of New York has designated his Harlem home as a landmark and his street was renamed “Langston Hughes Place.”

Adapted from: *Pass the Poetry, Please!* Hopkins and information at this website:

[www.redhotjazz.com/hughes.html](http://www.redhotjazz.com/hughes.html)

### **E.E. Cummings** – (1894-1962)

Edward Estlin Cummings was born in Cambridge, Massachusetts. He was an artist, playwright, novelist and master of typography. He was drafted into the army in 1918, (World War I) but he did not participate in any battles. Cummings poetry writing focused on satirical works, descriptive nature poems, and love poems. He painted in the afternoons and wrote in the evenings. E.E. Cummings is known for his typographical freedom, use of capitalization and punctuation to accentuate the meaning of his poetry. His many whimsically arranged poems have endeared him to young and old alike.

Adapted from: [http://www.english.uiuc.edu/maps/poets/a\\_f/cummings/cummings.htm](http://www.english.uiuc.edu/maps/poets/a_f/cummings/cummings.htm)

### **Carl Sandburg** – (1878-1967)

Carl Sandburg was the son of Swedish immigrants, a poet and journalist living in Chicago, who celebrated American spirit in poetry. He was a soldier in the Spanish-American War at the turn of the century. Throughout his career, he wrote over eight hundred poems. His poetry is written in free verse that is vigorous and impressionistic, in a simple and noble language. He also wrote a six-volume biography of President Abraham Lincoln. Mr. Sandburg spent thirty years writing this masterpiece. This work shows Lincoln to be the symbol and embodiment of the American spirit. Carl Sandburg once said, “I’ll die propped up in bed trying to do a poem about America.” [*Simpson’s Contemporary Quotations* 7205, James B. Simpson, 1988]

Adapted from: <http://www.bartleby.com/people/Sandburg.html>

### **Allen Ginsberg** – (1926-1997)

Allen Ginsberg was a member of the “beat” generation of the 1950’s. His family life had been somewhat unusual; his mother was mentally ill and died young. Mr. Ginsberg became associated with a counter culture of drugs that led to his arrest at one point. In post-war America (World War II), he felt rage against what he perceived as the materialistic values of the nation. Later, he became a protestor of the Vietnam War. He published his collected poems in 1955. He was considered to have been instrumental in what some have called the “San Francisco Renaissance,” a resurgence of literary, musical, and artistic cultural growth in San Francisco.

Adapted from: [www.le vity.com/corduroy/ginsberg/home.htm](http://www.le vity.com/corduroy/ginsberg/home.htm)

## Appendix B

### Suggested Titles for Class Set of Poetry Books

1. Cassedy, *Red Dragon on My Shoulder*
2. Cullinan, *A Jar of Tiny Stars*
3. Dickinson, *Poems*
4. Frost, *Stopping by Woods on a Snowy Evening* (Illustrator, Susan Jeffers)
5. Frost, *You Come Too: Favorite Poems for Young Readers*
6. Kennedy, *Knock at a Star*
7. McCord, *One at a Time*
8. Dunning, Lueders, E., & Smith, H. *Reflections on a Gift of a Watermelon Pickle.*
9. Sandburg, *Rainbows Are Made*
10. Silverstein, *Falling Up*
11. Willard, *A Visit to William Blake's Inn*

## Appendix C

### Language of Poetry

**Imagery** – Pictures poets create with words that appeal to our five senses, such as tangy lemon, scented garden, cozy blanket, glowing sunset, angelic voices, etc.

**Simile** – When a writer points out a similar quality in two things that seem to be unlike, using *like* or *as*, “His head is *as* hard *as* a rock.” or, “She cries *like* a baby whenever I look at her.”

**Metaphor** – When a writer suggests a similarity between two generally unlike things. A metaphor does not use *like* or *as*. If a test was easy, you may say, “It was a piece of cake.”

**Personification** – Giving human qualities to objects or ideas. Phrases that use personification include: “biting cold,” “howling wind,” and “smiling sun.”

**Symbol** – A symbol is anything that stands for or represents something else. Symbols are usually concrete objects or images that represent abstract ideas. (The eagle represents freedom; the flag represents support for the U.S.)

**Allusion** – An allusion is a reference to a well-known person, place, event, literary work, or work of art. *The Bible* and classical mythology provide two of the most common sources of literary allusions.

**Theme** – A poet’s message about life.

### Sound Devices or Patterns

**Alliteration** – It is the repetition of the initial consonant sound at the beginning of words (e.g.) “Peter Piper picked a peck of pickled peppers,” repeats the *p* at the beginnings of words.

**Onomatopoeia** – It is the use of words that imitate sounds. Words like *buzz*, *hiss*, and *screech* are examples.

**Assonance** – Similarity of sound between words or syllables of vowel sounds, (pale/brave), but not of the consonants.

## Appendix D

### Elements of Poetry

**Stanza** – A stanza is a group of lines that present one main idea in a poem. Many poems are divided into stanzas that are separated by spaces. Much like a paragraph in prose, each stanza usually develops one idea.

**Verse** - A verse is a single line of poetry. It may be a complete sentence, but most of the time it is only part of a sentence. The word *verse* also refers to poetry in general.

Stanzas and verses are important parts of many poems. Punctuation in the poem and spaces between stanzas help us read a poem more meaningfully. A verse in poetry is often not a complete sentence. When you read poetry, it is important to remember to pause only where punctuation indicates you should, not necessarily at the end of each verse, or even at the end of each stanza.

**Rhyme** – Rhyme is the repetition of sounds, for example, *bleak* and *streak* rhyme. The most common type of rhyme is **end rhyme**, where the words at the ends of the lines rhyme. Words can also rhyme within a line; this is called **internal rhyme**. **Eye rhyme** is the use of words that look like they will rhyme, but don't sound perfectly rhymed when spoken. An example is *move* and *love*. **Slant rhyme** is imperfect rhyming, for example, *lying* and *mine*, or *dizzy* and *easy*.

**Rhyme Scheme** - In many poems the rhyming lines in each stanza follow the same pattern. For example, if a poem has stanzas of four lines each; the rhyme pattern could be the first and third lines rhyming and the second and fourth lines rhyming. The rhyme scheme is described by letters. The following rhyme has a rhyme scheme of *abab*.

Peas porridge hot	(a)
Peas porridge cold	(b)
Peas porridge in the pot	(a)
Nine days old	(b)

**Rhythm** – Rhythm is the sound pattern created by stressed and unstressed syllables. Stressed syllables receive more emphasis than unstressed syllables.

**Refrain** – A refrain is a phrase or verse repeated at intervals throughout a poem, especially at the end of a stanza.

**Meter** – Meter is the rhythmical pattern of a poem. The pattern is determined by the number of stresses, or beats, in each line.

? /

**Iamb** – Is a foot with one weak stress followed by one strong stress, as in the word “reform”

**Appendix E**

Name \_\_\_\_\_

**Poetry Quiz**  
(25 Points Total)

Write the letter of the correct answer in the blank provided. (2 points each)

- |                         |   |
|-------------------------|---|
| 1. ____ iamb            | A. a single line of poetry  |
| 2. ____ rhyme           | B. a foot with one weak stress followed by one strong stress                                |
| 3. ____ verse           | C. comparison between two things using “like” or “as”                                       |
| 4. ____ imagery         | D. the repetition of the initial consonant sound at the beginning of words.                 |
| 5. ____ personification | E. a group of lines that present one main idea in a poem                                    |
| 6. ____ metaphor        | F. a phrase or verse repeated at intervals throughout a poem                                |
| 7. ____ alliteration    | G. when a writer suggests a similarity between two generally unlike things                  |
| 8. ____ refrain         | H. pictures poets create with words that appeal to our five senses                          |
| 9. ____ onomatopoeia    | I. giving human qualities to objects or ideas   |
| 10. ____ rhythm         | J. the use of words that imitate sounds, like <i>buzz</i> , <i>hiss</i> , or <i>screech</i> |
| 11. ____ stanza         | K. sound patterns created by stressed and unstressed syllables                              |
| 12. ____ simile         | L. repetition of sounds at the ends of words  |

Write a sentence that includes an example of onomatopoeia. (1 point)

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## Appendix F

### Key to Poetry Quiz

1. B
2. L
3. A
4. H
5. I
6. G
7. D
8. F
9. J
10. K
11. E
12. C

An example of onomatopoeia in a sentence: The car screeched to a halt and then a loud hiss came from under the hood, while the other traffic honked loudly and zoomed on by.

## Appendix G Types of Poetry

**Ballad** – A ballad is a songlike poem that tells a story, often one dealing with adventure and romance. Ballads have four to six line stanzas, with regular rhythms and rhyme schemes. Many have a refrain, a line or group of lines repeated at the end of each stanza.

**Blank verse** – Blank verse is unrhymed verse written in iambic pentameter. Shakespeare wrote in blank verse often. Another example is Milton’s *Paradise Lost*.

**Couplet** – A couplet is two lines of poetry that rhyme at the end; often a complete thought. An example is: Jack be nimble, Jack be quick  
Jack jump over the candlestick.

**Cinquain** – A cinquain is a five line poem. The first line is also the title, usually a noun. The second line has two words that describe the first, the third line expresses action, the fourth line is four words that convey a feeling or statement about the title, and the fifth line is a synonym for the title.

**Free verse** – Free verse has no strict verse pattern, rhyme, fixed metrical foot, or fixed number of feet/verse.

**Haiku** – Haiku is a Japanese verse form made up of seventeen syllables in three lines. The skill in writing haiku is in capturing a moment in nature and its associated feelings within this small structure. (Some haiku poems have varying syllables because of how Japanese translates into English.)

**Limerick**- A limerick is a type of light, humorous verse. Often nonsensical in nature, it is a five-line poem in which lines 1, 2, and 5 rhyme each other, and lines 3 and 4 rhyme each other. The rhythm of a limerick is also important. The lines that rhyme have the same rhythm, as well as the same number of syllables. The purpose of most limericks is to make you laugh, and the rhyme and rhythm add much to a limerick’s humor.

**Lyric Poetry** – Lyric poetry expresses the poet’s observations and feelings. Lyric poems tend to be musical in nature. In fact, lyric poems get their name from the lyre, a harp-like musical instrument whose music was used to accompany such poems in ancient Greece. A lyric poem is usually about something the poet cares a great deal about.

**Narrative Poetry** – This type of poetry tells a story. A narrative poem presents events in much the same way that a short story does, using plot, characters, and dialogue.

**Sonnet** – A sonnet is a poem of 14 lines in a regular rhyme scheme. It was invented in Italy in the early 13<sup>th</sup> century. The structure lends itself to the concise expression of thought and emotion. Shakespeare’s sonnets consist of three quatrains, *abab cdcd efef*, or *abba cddc effe*, and a couplet *gg*. English sonnets are normally in 10-syllable lines.

## Appendix H

Name: (list all in this group) \_\_\_\_\_

### Favorite Songs as Poetry (25 Points Total)

**Each group should bring in a favorite (teacher approved) CD and copies of the lyrics. Answer the following questions about your song. Each member of your group will receive the grade that the group, as a whole, earns. Discuss the words to the song as if they were a poem in a book. Answer the following questions on separate paper. Use complete sentences and explain your answers. (5 points each):**

1. What is the song title? What does it mean to the song? What else could this song be called? Brainstorm another title.
2. Write down three poetic devices in the song and explain them. These could be rhyme, alliteration, or any techniques from your handouts. Look at your notes for help remembering the possibilities.

Here is an example from the song "Jingle Bells," written in the 1850's by James Pierpont.

Dashing.....snow (a)  
In a .....sleigh (b)  
O'er... ..go (a)  
Laughing... way (b)

- a. *Snow* rhymes with *go* and *sleigh* rhymes with *way*. Rhyme is one poetic device of the song. The rhyme scheme is abab.
  - b. In the line, "Bells on Bobtails ring," *bells* and *bobtails* create alliteration. Alliteration is another poetic device in this song.
  - c. The word *jingle* recreates the sound a ringing bell makes. This is onomatopoeia. This is the third poetic device of this song.
3. Sound out the rhythm of the song. On your copy of the lyrics, mark the syllables that are stressed. Does your song have a refrain? If so, what is it? If not, what holds your song together; unifies it?
  4. How does this song make you feel? (Listening to it and reading it.) Describe the tone or mood you are left with at the song's end. How does the song/lyrics/music create this feeling?
  5. Describe any symbolism in the song. What is the message of this song? What is the theme? In your answer, explain what supports your conclusion.

**Appendix I**

Name: \_\_\_\_\_

**Limerick Lines  
(10 points)**

Below is a structure set up for you to use in creating your own limerick. You should write one syllable, or stress, or beat, on each blank line. Read the ones provided for you and then try writing your own.

**Siblings**

There was a young boy and his mother  
They weren't very nice to each other  
"Go play with your toys,  
And stop making noise,  
Or I'll give all your stuff to your brother!"

**Homework**

I went to the library to study  
But it rained and my shoes were all muddy  
They sounded like squish  
And smelled like dead fish  
I felt like an old fuddy-duddy

First of all, think of some words that rhyme, and that you would like to incorporate into your poem. Make a list of these words.

Next, create your opening line, such as...

Then, look at your list of rhyming words, and proceed from there.

There once was a mouse from Tallulah,  
He moved to Ohio, Ashtabula,  
He thought he would stay,  
And sit by the bay,  
And spend all day doing the hula.

**Now your turn! Write one syllable on each space. Title:** \_\_\_\_\_

"Da" is the unstressed syllable ; "Dum" is the stressed syllable. Say the sounds below to yourself and you will hear the limerick rhythm. Fill in the blanks; create end rhymes at (A) and (B.)

\_\_\_\_\_  
Da Dum Da Da Dum Da Da Dum Dum (A)

\_\_\_\_\_  
Da Dum Da Da Dum Da Da Dum Dum (A)

\_\_\_\_\_  
Da Dum Da Da Dum (B)

\_\_\_\_\_  
Da Dum Da Da Dum (B)

\_\_\_\_\_  
Da Dum Da Da Dum Da Da Dum Dum (A)

## Appendix J

### Haikus

Sun glistens on snow  
The earth becomes magical  
For one bright moment

Autumn dresses in  
Nature's finest hues of gold,  
Summer's last hurrah.

Sunset's show begins  
With a silent orchestra  
Of whispered "Tah-Dahs!"

Sneak up on the moon  
But don't be frightened by the  
Jack-o-lantern grin.

Dawn awakens a  
Drowsy, slumbering, world  
With nature's sweet song

The forest threatens,  
Dares us to come in and learn  
Ancient tree secrets

Gray clouds frown sadly  
Upon unsuspecting earth,  
And burst into tears

A tiny puppy  
Sleeps in perfect harmony  
With nature's melody

### Cinquains

Penguin  
Formal, Black Tie  
Parading, Mingling, Migrating  
Waddling down the esplanade  
Socialite

Monkey  
Animated, Funny  
Learning, Imitating, Mocking  
Human see, Human do  
Ancestor

Lion  
Virile, Ferocious  
Hunting, Prowling, Commanding  
King of the Jungle  
Sovereign

Lion  
Manipulated, Incarcerated  
Pacing, Glaring, Waiting  
Doing a Life Term  
Prisoner

## Appendix K

### WRITING ASSESSMENT RUBRIC 8<sup>th</sup> Grade Language Arts

<b>Evaluations are based on the following criteria:</b>	<b>Minimal effort, assignment incomplete</b>	<b>Assignment complete with excessive errors</b>	<b>Meets task requirements</b>	<b>Meets task requirements with few errors</b>	<b>Exceeds expectations of tasks assigned</b>	<b>Score And comments</b>
<b>Organization</b> Topic sentence Supporting details in body Conclusion (2-10 points)	2	4	6	8	10	
<b>Spelling</b> Careless errors Dictionary checks (2-10 points)	2	4	6	8	10	
<b>Vocabulary</b> Interesting, varied Appropriate grade level (2-10 points)	2	4	6	8	10	
<b>Content</b> Substantial information (2-10 points)	2	4	6	8	10	
<b>Neatness</b> Written in cursive, ink Typed, easy-to-read font (1-5 points)	1	2	3	4	5	
<b>Communicability</b> Paper communicates author's ideas clearly (1-5 points)	1	2	3	4	5	
<b>TOTAL POINTS</b> (10-50 points)	10	20	30	40	50	Final points:  Grade:

**Appendix L (page 1 of 6)**

**Name:** \_\_\_\_\_

**Poetry Test  
(100 points)**

**I. Circle the letter of the correct answer. (50 points – 2 points each)**

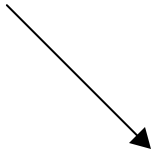
1. The poem “Paul Revere’s Ride” is a:
  - A. Narrative poem
  - B. Haiku poem
  - C. Lyric poem
  - D. Cinquain
  
2. A phrase or verse that is repeated at intervals throughout a poem, especially at the end of a stanza is called:
  - A. Alliteration
  - B. A refrain
  - C. A pentameter
  - D. Rhyme
  
3. Giving human qualities to objects or ideas is called:
  - A. Allusion
  - B. Imagery
  - C. Personification
  - D. Metaphor
  
4. Bang! Kaboom! Screech! These are all examples of using words to imitate sounds, or:
  - A. Assonance
  - B. Symbols
  - C. Connotation
  - D. Onomatopoeia
  
5. Musical poems that express a poet’s feelings are:
  - A. Cinquains
  - B. Narratives
  - C. Limericks
  - D. Lyric poems
  
6. A five line poem, the first line is the title, the second line has two words that describe the first, the third line has three “ing” words, the fourth line is four words, and the fifth line is a synonym for the title -
  - A. A Haiku
  - B. A Sonnet
  - C. A Cinquain
  - D. A Ballad

Appendix L (page 2 of 6)

-2-

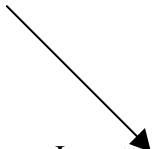
7. A narrative poem:  
A. Tells a story  
B. Sings a song  
C. Is a concise expression of contemplative thought  
D. Is a Japanese poem

8. What kind of poem is this?  
A. Narrative  
B. Lyric  
C. Sonnet  
D. Cinquain



Lion  
Manipulated, Incarcerated  
Pacing, Glaring, Waiting  
Doing a life term  
Prisoner

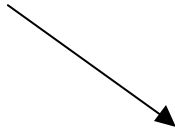
9. What kind of poem is this?  
A. Sonnet  
B. Narrative  
C. Limerick  
D. Cinquain



I went to the library to study,  
But it rained and my shoes were all muddy.  
They sounded like "squish!"  
And smelled like dead fish;  
I felt like an old fuddy-duddy.

10. A poem with no strict verse pattern or rhyme is called:  
A. A short story  
B. Free verse  
C. A lyric poem  
D. A sonnet

11. What kind of poem is this?  
A. Cinquain  
B. Lyric  
C. Haiku  
D. Narrative



There's no earth at all  
There's no sky at all, and still  
The white snowflakes fall

## Appendix L (page 3 of 6)

-3-

12. In poetry, what is symbolism?
- A. Similarity of sounds between words or syllables of vowel sounds
  - B. Repetition of initial consonants
  - C. Anything that represents something else in a poem
  - D. Rhythmical pattern of a poem
13. “No man is an island unto himself” is a verse of poetry that includes a:
- A. Simile
  - B. Metaphor
  - C. Alliteration
  - D. Assonance
14. A humorous verse form which is often a nonsense poem, but has a strict structure is a:
- A. Limerick
  - B. Sonnet
  - C. Haiku
  - D. Cinquain
15. “You are as sweet as a pumpkin pie!” This verse includes an example of:
- A. Metaphor
  - B. Simile
  - C. Alliteration
  - D. Assonance
16. “The storm was a raging beast, consuming everything in its path!” This verse includes an example of:
- A. Metaphor
  - B. Simile
  - C. Alliteration
  - D. Assonance
17. “Boo, to you, and cock-a-doodle-do!” This verse includes an example of:
- A. Metaphor
  - B. Simile
  - C. Alliteration
  - D. Assonance
18. “Tammy’s terrific tea is the town’s treasure.” This verse includes an example of:
- A. Metaphor
  - B. Simile
  - C. Alliteration
  - D. Assonance

**Appendix L (page 4 of 6)**

-4-

19. The term “iambic pentameter” refers to:
- A. The length of the poem
  - B. The meaning of the poem
  - C. The rhyme of the poem
  - D. The rhythmical pattern of the poem
20. Using phrases such as “tangy lemon” and “slimy asparagus” are good examples of:
- A. Onomatopoeia
  - B. Imagery
  - C. Simile
  - D. Metaphor
21. “Do Not Go Gently into That Good Night,” by Dylan Thomas, is referring to:
- A. Springtime
  - B. Going to work
  - C. Death
  - D. Sleeping
22. In “Chicago,” the reader gets the impression that Carl Sandburg, the poet, feels:
- A. A great love for Chicago
  - B. A great hatred for Chicago
  - C. A feeling that he’s never been there
  - D. A feeling that he wants to move away
23. A picture poets create with words that appeal to our five senses is called:
- A. Assonance
  - B. Alliteration
  - C. Imagery
  - D. Personification
24. The poems “How Do I Love Thee” and “Ozymandias” are examples of:
- A. Sonnets
  - B. Narrative poems
  - C. Lyric poems
  - D. Ballads
25. The “howling wind,” “biting cold,” and “smiling sun,” are examples of:
- A. Metaphor
  - B. Personification
  - C. Allusion
  - D. Symbolism

Appendix L (page 5 of 6)

Name: \_\_\_\_\_

Poetry Test – Part II  
(25 points)

II. Turn to p. 37 in *Realms of Gold*. Read “There’s a Certain Slant of Light,” by Emily Dickinson, and then answer the following questions.

1. How many **stanzas** are in the poem? (2 points) \_\_\_\_\_

2. How many **verses** are in the poem? (2 points) \_\_\_\_\_

3. Discuss the **rhyme scheme** of the poem. (2 points) \_\_\_\_\_

\_\_\_\_\_

4. Identify an example of **symbolism** in the poem. (2 points) \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

5. Respond to the poem. How does the poet want you to feel? What devices did the poet use to accomplish her goal? (2 points)

\_\_\_\_\_

\_\_\_\_\_

6. Give three (3) examples of **poetic language** found in this poem and label them. [Example: tangy lemon = imagery] (10 points)

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

7. What is the theme of this poem? (5 points)

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Appendix L (page 6 of 6)

Name: \_\_\_\_\_

**Poetry Test – Part III**  
**(25 points)**

1. Define a **haiku poem**. What structural characteristics does it have? What topic is it generally about? (5 points)

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2. Define a **narrative poem**. (5 points)

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---

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3. What is a **free verse poem**? (5 points)

---

---

4. Write a **cinquain** poem. Use the structure we used in class. (10 points)

\_\_\_\_\_

\_\_\_\_\_, \_\_\_\_\_

\_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_

\_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_

\_\_\_\_\_

## Appendix M

### Key for Poetry Test

#### Part I – 50 points (2 points each)

1. A
2. B
3. C
4. D
5. D
6. C
  
7. A
8. D
9. C
10. B
11. C
  
12. C
13. B
14. A
15. A
16. A
17. D
18. C
  
19. D
20. B
21. C
22. A
23. C
24. A
25. B

#### Part II – 25 pts (Answers to 4, 6, & 7 may vary)

Answers 1-5, 2 pts. each;  
6 is 10 pts.  
7 is 5 pts.

1. **Stanzas** – four
2. **Verses** – sixteen.
3. **Rhyme scheme** – abcb, defe, ghij, kllk
4. **Symbolism** – (answers vary) Air=God,
5. **Response** –Somber mood, depressing vocabulary such as despair, oppresses
6. **Poetic language** (answers vary) (10 pts.)
  - a. simile – like the heft...

- b. personification – Shadows hold their breath, look of Death
- c. alliteration – landscape listens

7. **Theme** – (5 pts.)(Answer may vary somewhat.) The dim winter light reminds the poet of doom, gloom and negative side of being human, inside, “Where the Meanings, are-”

#### Part III – 25 points

##### 1. Define a haiku poem. (5 points)

This is a Japanese verse form made up of seventeen syllables in three lines; five, seven, and five. They are about nature and seasons.

##### 2. Define a narrative poem. (5 points)

Narrative poems tell a story. They contain the same elements that stories do, such as plot, characters, and dialogue.

##### 3. What is free verse? (5 points)

Free verse is poetry with no fixed rhyme, rhythm, or verse pattern.

##### 4. Write a cinquain poem. (10 points)

Answers will vary. The structure should follow:

Line 1: Title

Line 2: Two words that describe line one

Line 3: Three words ending in “ing” that further describe line one

Line 4: Four word phrase

Line 5: Renames line one

##### An example :

Jewels  
Reflective, Hypnotic  
Entrancing, mesmerizing, beautifying  
Precious gems of literature  
Poems

**Appendix N**  
**Narrative Poetry Rubric**

<b>Evaluations are based on the following criteria:</b>	<b>Minimal effort, assignment incomplete</b>	<b>Assignment complete with excessive errors</b>	<b>Meets task requirements</b>	<b>Meets task requirements with few errors</b>	<b>Exceeds expectations of tasks assigned</b>	<b>Score And comments</b>
<b>Content</b> Plot, characters, climax (4-20 points)	4	8	12	16	20	
<b>Poetic Language</b> (2-10 points)	2	4	6	8	10	
<b>Creativity</b> Original ideas & point of view (2-10 points)	2	4	6	8	10	
<b>Spelling</b> Careless errors Dictionary checks (1-5 points)	1	2	3	4	5	
<b>Neatness</b> Written in cursive, ink Typed, easy-to-read font (1-5 points)	1	2	3	4	5	
<b>TOTAL POINTS</b> (10-50 points)	10	20	30	40	50	Final points:  Grade: