A Poetic Preview

**Alliteration:**

Jakia jumped in the jar of jelly.
Despite their mother’s warnings, the children chose to chew with their mouths open.
The grass grew green in the graveyard

**Assonance:**

He saw the cost and hauled off.
Will she read these cheap leaflets?
The snow in the rose garden groaned.

**Consonance:**

Her finger hungered for a ring.
The satin mittens were ancient.
You could paddle through the spittle in the bottle.

**Your Turn!**
Provide an example of each of the following poetic devices:

**Alliteration:**

**Assonance:**

**Consonance:**

**A Poetic Preview**

**Haiku:**

**Free Verse:**
My Grandmother Is Waiting for Me to Come Home

My Grandmother is waiting for me to come home. We live with walnuts and apples in a one-room kitchenette above The Some Day Liquor Gardens.

My Grandmother sits in a red rocking chair waiting for me to open the door with my key.

She is Black and glossy like coal.

We eat walnuts and apples, drink root beer in cups that are broken, above The Some Day Liquor Gardens.

I love my Grandmother. She is wonderful to behold with the glossy of her coal-colored skin. She is warm wide and long.

She laughs and she lingers.

1. Find the number of syllables in each line of stanza 5. What do you notice about the number of syllables? ________________________________
   - Line 1: ______
   - Line 2: ______
   - Line 3: ______
   - Line 4: ______
   - Line 5: ______

2. Does this poem rhyme? YES NO

3. Find the following poetic device in the poem:
   - CONSONANCE
   - ALLITERATION
   - ASSONANCE

4. There are several clues in the poem, which explain who the speaker is in this poem. Tell who you think the speaker is, whether they are male or female, and tell how old you think they are. Give two specific examples from the poem to support your response.

__________________________________________________________________________________________
__________________________________________________________________________________________
__________________________________________________________________________________________
__________________________________________________________________________________________
__________________________________________________________________________________________
__________________________________________________________________________________________

above your fixed gaze
a Milky Way of cows move — your constellations
Poem #1 (Free Verse)—"Anger": When you write a poem about anger, you need to really think about anger. What makes you mad? How do you feel when you are mad? How do you deal with your anger? It helps to remember specific incidents that have made you mad in the past. Follow the word gathering steps below to help you collect words, phrases, and sentences about anger. Don’t agonize over the questions. Just write down what comes to mind. Let the ideas flow. Later you will choose the best words and start composing a poem using at least one example of each of the following: Alliteration, Assonance, Consonance

Step 1: What colors do you see when you are angry? What color is your brain when you get mad? (ex: Deep violet streaks/My brain turns icy white)

Step 2: Make a list of things that make you angry. Be as specific as possible. (ex: being treated like a dumb girl/Having to pay for a glass of water/Getting blamed for something I didn’t do)

Step 3: How do you act when you get mad? Do you cry, turn red, yell, hit something, or what? What happens to your body when you feel anger? Be specific. (ex: I try not to cry but usually do/My jaw clenches/I freeze up and won’t talk)

Step 4: Describe how you get out of an angry mood. (ex: I usually go to my room, get under my down comforter, and watch corny old TV shows on Nickelodeon)

Step 5: Describe how you feel once your anger has subsided. What colors do you see when you are no longer angry? What color is your brain when you are no longer mad? How do you feel? (ex: Everything turns to lilac as I mellow out in sleep/My brain turns a soft shade of rose/I feel exhausted)

Now it’s time to write your poem! Here is my example to help you out:

“Pots & Pans”

Deadly, deep, dangerous white streaks
My brain, my veins, a painful, vibrant red
Constant clatter, clambering clatter
Pots, Pans, Painful Pangs in my Pulsing head
I scream.

Surrender under my covers to mask the sound
Serene, silent, still, a smile slowly appears
Poem #2 (Haiku)—“Anger”: Now, take your poem about anger and put it into the format of a Haiku poem. Use the same concepts, but transform your free verse into a different format. Include a sketch with your poem. **CHALLENGE:** Try to keep one example of alliteration, assonance, and consonance.

Use my example to help you start:

- **Pots and pans clatter (5)**
- **My brain, veins, filled with red pain (7)**
- **The sound surrender (5)**

<table>
<thead>
<tr>
<th>Rhyme</th>
<th>__________ (__________)</th>
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<tbody>
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<table>
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<tr>
<th>Rhyme Scheme</th>
<th>__________</th>
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</table>

There once was a big fat cat→ _a_
That liked to eat cute little _nice→ b_
All day he watched while he _sat→ a_
For those mice that tasted so _nice→ b_

**Determine the rhyme scheme in the following poem:**

*Fire and Ice*

Robert Frost

Some say the world will end in fire, _____
Some say in ice. _____
From what I’ve tasted of desire _____
I hold with those who favour fire. _____
But if it had to perish twice, _____
I think I know enough of hate _____
To say that for destruction ice _____
Is also great _____
And would suffice. _____
On a side note…let’s rap!

Harlem

What happens to a dream deferred?
Does it dry up
like a raisin in the sun?
Or fester like a sore —
And then run?
Does it stink like rotten meat?
Or crust and sugar over —
Like a syrupy sweet?
Maybe it just sags
like a heavy load.
Or does it explode?

On the Garden

Emily Dickinson

A bird came down the walk: (___)
He did not know I saw; (___)
He bit an angle-worm in halves(___)
And ate the fellow, raw. (___)
And then he drank a dew(___)
From a convenient grass, (___)
And then hopped sidewise to the wall(___)
To let a beetle pass. (___)
He glanced with rapid eyes(___)
That hurried all abroad,— (___)
They looked like frightened beads, I thought; (___)

In the Garden

Emily Dickinson

He stirred his velvet head(___)
Like one in danger; cautious, (___)
I offered him a crumb, (___)
And he unrolled his feathers(___)
And rowed him softer home(___)
Too silver for a seam, (___)
Or butterflies, off banks of noon, (___)
Leap, splashless, as they swim. (___)

1. What is the narrator doing in this poem?
________________________________________________
________________________________________________
2. Write in the number of syllables next to each line.
3. What do the number of syllables in each line tell you about how to make a good rhythm in your poetry? _____________
   _____________
   _____________
   _____________
   _____________
   _____________
   _____________
   _____________
   _____________

On a side note…let’s rap!

Langston Hughes wrote from 1926 to 1967. In that time he wrote more than 60 books, including poems, novels, short stories, plays, children's poetry, musicals, operas, and autobiographies. He was the first African American to support himself as a writer, and he wrote from his own experience.

Langston Hughes, whose full name was James Mercer Langston Hughes, was born in 1902 in Joplin, Missouri. He was the only son of James Nathaniel Hughes and Carrie Mercer Langston. His parents divorced when he was young and his father moved to Mexico. Because his mother traveled a lot to find work and was often absent, his grandmother raised Hughes until he was 12. His childhood was lonely and he often occupied himself with books. It was Hughes's grandmother, a great storyteller, who transferred to him her love of literature and the importance of becoming educated.

In 1914 he moved to Lincoln, Illinois, to live with his mother and her new husband. It was here that he started writing poetry he wrote his first poem in the eighth grade. A year later the family relocated to Cleveland, Ohio. Despite all the moving around, Hughes was a good student and excelled in his studies. He was also good looking and popular with the other students, during his senior year at Central High School in Cleveland, Ohio, he was voted class poet and editor of the yearbook.

After high school, Hughes traveled in Mexico, Europe, and Africa sometimes by working on freighters. By 1924 he had settled in Harlem, New York, and was an important figure during the Harlem Renaissance. The Harlem Renaissance was an African-American cultural movement that focused on literature, music, theater, art, and politics. One of his favorite pastimes was to sit in clubs and listen to the blues as he wrote his poetry.

"Harlem"
Langston Hughes
1. What dream do you think Langston Hughes is referring to in his poem? ______________________________________________________
2. What does it mean to defer something? _____________________________________________________________
3. What do you think Langston Hughes is talking about when he refers to a “dream deferred”? ________________________
4. Hughes uses very descriptive language to ask questions about what might happen to a dream deferred. First is an example of Hughes’ language. Underneath, tell what you think he is saying:
   Does it dry up like a raisin in the sun? __________________________________
   Or crust and sugar over — Like a syrupy sweet? ____________________________
   Maybe it just sags like a heavy load. _____________________________________
   Or does it explode? _____________________________________________

**Allusion:** ________________________________________________________________________________________________

**Example:** A Raisin in the Sun explores not only the tension between white and black society but also the strain within the black community over how to react to an oppressive white community. Hansberry’s drama asks difficult questions about assimilation and identity. Through the character of Joseph Asagai, Hansberry reveals a trend toward celebrating African heritage. As he calls for a native revolt in his homeland, she seems to predict the struggles in African countries of the upcoming decades, as well as the inevitability and necessity of integration.

---

**Dream Boogie—Langston Hughes**

Good morning, daddy!
Ain’t you heard
The boogie-woogie rumble
Of a dream deferred?
Listen closely:
You’ll hear their feet
Beating out and beating out a —
   You think
   It’s a happy beat?
Listen to it closely:
Ain’t you heard
something underneath
like a —
   **What did I say?**
Sure,
I’m happy!
Take it away!
   **Hey, pop!**
   **Re-bop!**
   **Mop!**

*Riffing*:

1. Where does “Dream Boogie” riff off of “Harlem?” (UNDERLINE)
2. Which poem sounds more hopeful? HARLEM DREAM BOOGIE
   Why? ________________________________________________________________

Hughes takes the phrase “dream deferred” and moves it from a serious poem into an upbeat, jazzy poem. It is catchy, like a song. Why do you think Hughes chose to write “Dream Boogie” in a musical context?
A Poetic Preview

Repetition: _____________________________________________________________

Poets can repeat: ____________________________________________________

Poets use repetition to: ______________________________________________

<table>
<thead>
<tr>
<th>Stopping by Woods on a Snowy Evening</th>
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<tr>
<td>Whose woods these are I think I know.</td>
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<tr>
<td>His house is in the village, though;</td>
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<tr>
<td>He will not see me stopping here</td>
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<tr>
<td>To watch his woods fill up with snow.</td>
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</tbody>
</table>

| My little horse must think it queer |
| To stop without a farmhouse near   |
| Between the woods and frozen lake  |
| The darkest evening of the year.   |

| He gives his harness bells a shake |
| To ask if there is some mistake.   |
| The only other sound’s the sweep   |
| Of easy wind and downy flake.      |

| The woods are lovely, dark, and deep, |
| But I have promises to keep,       |
| And miles to go before I sleep,    |
| And miles to go before I sleep.    |


1. How does this poem represent repetition of:
   - Syllables? ____________________________
   - Phrases? _____________________________
   - Sounds? (AKA, what is the rhyme scheme?)
     - Stanzas 1-3: _______________________
     - Stanza 4: __________________________

Distinguish between the following words:
1. House/Home: __________________________
2. Woods/Forest: _________________________
3. Snow/Ice: ______________________________
4. Watch/See: ____________________________
5. Say/Ask: ______________________________

Limerick: __________________________________________

<table>
<thead>
<tr>
<th>Edward Lear</th>
<th>Edward Lear</th>
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<tr>
<td>A Book of Nonsense</td>
<td>A Book of Nonsense</td>
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<td>There was an Old Man with a beard,</td>
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<td>Who said, ‘It is just as I feared!’</td>
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<td>Two Owls and a Hen,</td>
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<td>Four Larks and a Wren,</td>
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<td>Have all built their nests in my beard!”</td>
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<td>There was a Young Lady whose chin,</td>
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<td>Ressembled the point of a pin;</td>
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<td>So she had it made sharp,</td>
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<td>And purchased a harp,</td>
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<td>And played several tunes with her chin.</td>
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<tr>
<td>there WAS a young FELLOW named HALL who FELL in the SPRING in the FALL. ‘twould have BEEN a sad THING had he DIED in the SPRING, but he DIDn’t—he DIED in the FALL.</td>
</tr>
</tbody>
</table>
Poem #3 (Limerick)—“Fruits/Vegetables”: Create a poem about your favorite fruit or vegetable and put it into the format of a limerick poem. (Remember, limericks are supposed to be funny!) Include a sketch with your poem.

Use my example to help you start:

(8) The cados came from Mexico (A)
(8) Not something found at Texaco (A)
(5) Bright green and tasty (B)
(5) Don’t go to wasty (B)
(8) Chips and tacos magnifico (A)

______________________________________________________________________________________________________(A)
______________________________________________________________________________________________________(A)
______________________________________________________________________________________________________(B)
______________________________________________________________________________________________________(B)
______________________________________________________________________________________________________(A)

Imagery: ____________________________________________________________

Sound Words
Hanging croaking laughing ringing tinkling
Barking crunching moaning rumbling thudding
Bawling crying mewing rustling thumping
Booming exploding muttering screaming twittering
Buzzing fizzing noisy screeching warbling
Chattering gagging peeping singing wheezing
Chiming gasping piercing slamming whimpering
Chirping jiggling pinging shouting whining
Clanging groaning plopping silent whispering
Clicking grunting quacking snoring whooping
Clinking gurgling quiet splashing
Cooing hissing rapping squawking
Coughing hooping rasping snuffling
Cracking jangling riming tearing

Touch Words
Abrasive feathery knobbed sandy spongy
Biting fine lacy scalding steamy
Boiling fluffy leathery scorching steely
Bubbly foamy light scratchy sticky
Bulky freezing lukewarm scummy stiffened
Bumpy furry matted shaggy stinging
Brushy glassy moist silky stubby
Clammy gluey mushy slimy tangled
Coarse grainy numbing slippery tender
Cool greasy oily sloppy tepid
Cottony gritty piercing smooth thick
Crisp gussy plastic smothering tickling
Cushioned hairy pocked soapy tough
Damp heavy pointed soft velvety
Downy hot pulpy sopping warm
Drenched humid rocky soapy waxy

Taste & Smell Words
Acid doughy minty rank sweaty
Acrid floury moldy rich tangy
Alkaline flowery musky rotten tasteless
Aromatic fresh musty salty tough
Biting fruity oily scented vile
Bitter garlicky perfumed sharp vinegary
Bland hearty pickled sour
Burnt hot piny spicy
Buttery lemony plastic spoiled
Cold medicinal pungent stagnant

Sight Words
Abrasive feathery knobbed sandy spongy
Biting fine lacy scalding steamy
Boiling fluffy leathery scorching steely
Bubbly foamy light scratchy sticky
Bulky freezing lukewarm scummy stiffened
Bumpy furry matted shaggy stinging
Brushy glassy moist silky stubby
Clammy gluey mushy slimy tangled
Coarse grainy numbing slippery tender
Cool greasy oily sloppy tepid
Cottony gritty piercing smooth thick
Crisp gussy plastic smothering tickling
Cushioned hairy pocked soapy tough
Damp heavy pointed soft velvety
Downy hot pulpy sopping warm
Drenched humid rocky soapy waxy
Poem #4 (Sensory Poems): Using descriptive sense words from the lists above, create a sensory poem in the following format:

**Pattern:**
- Line 1—Name an emotion or feeling. Finish the line with a color word.
- Line 2—Tell what it sounds like.
- Line 3—Tell what it smells like.
- Line 4—Tell what it tastes like.
- Line 5—Tell what it looks like.
- Line 6—Tell what it feels like.

**Use my example to help:**
Happiness is **bubbly hot pink**.
It sounds like the **fizzing** of Fourth of July fireworks.
It smells like **buttery** and **moist** chocolate-chip cookies.
It tastes like **sweet** and **tangy** strawberries.
It looks like a **silky, colorful, velvety** rainbow.
Happiness feels like **warm** a hug.

### My Grandmother is Waiting for me to Come Home

My Grandmother is waiting for me to come home.
We live with walnuts and apples in a one-room kitchenette above The Some Day Liquor Gardens.

My Grandmother sits in a red rocking chair waiting for me to open the door with my key.

She is Black and glossy like coal.

We eat walnuts and apples, drink root beer in cups that are broken, above The Some Day Liquor Gardens.

I love my Grandmother. She is wonderful to behold with the glossy of her coal-colored skin. She is warm wide and long.

She laughs and she lingers

Now that you are on your way to being a poetry expert, let's look at "My Grandmother is Waiting for me to Come Home" again; this time we will look for imagery.

Describe the room where the grandmother is waiting?

What does the grandmother look like?

Where is the grandmother sitting?

What do the grandmother and the grandchild eat?

Where does the grandmother live?
Poem #5 (Free Verse)—"Numbers": Even if you hate math, you can enjoy writing a poem about a number. All you have to do is think of the number as a shape, not as something to add up or divide or multiply. Choose a positive integer for your poem (a whole number—single digits are easier to work with). Write your number on a piece of paper and study its appearance closely. Then begin the word gathering steps below. Remember to choose words that create images or pictures in your mind. Remember also that word gathering is just your first step in the process of writing a poem. Later you will choose the best words and start composing a poem using: Imagery

Step 1: Spell out the name of your number. This name will become the title of your poem (ex: Eight)

________________________________________________________

Step 2: Describe the number, looking at only its appearance, not its meaning. What does it look like? Look at both the white space around the number and the dark space of the number itself. What shapes do you see? (ex: Circles sitting on top of each other/pools of white surrounded by rings of black)

________________________________________________________

________________________________________________________

Step 3: Create a metaphor by comparing the number to something in your world. (The number 8 is the toy race track my little brother got for Christmas/Eight is two rocks in the stream at the edge of town)

________________________________________________________

________________________________________________________

Step 4: Manipulate the number to change how it looks, doing whatever you like to alter its appearance. You might shade in the empty space or turn the number upside down, for example. Describe how you changed the number. (ex: I turned 8 on its side and squashed it)

________________________________________________________

________________________________________________________

Step 5: Describe the new shape you have created. What does it resemble now? Create a second metaphor describing the new look. (My squashed 8 is now two puddles of water/My squashed 8 is the tiny skid marks left by toy hot rods)

________________________________________________________

________________________________________________________

Now it’s time to write your poem. Remember to use the imagery sense words to help! Here is an example to help you get started:

A tall, lanky figure,
A towering street light,
The thin black line stands tall,
Surrounded by white nothingness.
With a single blow
I know it to the ground.
A stick of licorice
Waiting to be devoured
A Poetic Preview

Poem #6 (Concrete)—"Geometry": You don't have to know a think about geometry to write a poem about a geometric shape. You just need to allow yourself to look at things differently. Remove the meaning from what you are seeing and look at the shapes. Choose a geometric shape as the subject of your poem. Them complete the word gathering steps below. Try to collect as many words, sentences, and phrases as possible, even though you won't use all of them in your final poem. Don't worry right now about finding the perfect words. Open your mind to seeing shapes and letting the words flow.

Step 1: Describe the geometric shape you have chosen. Don’t use mathematical language. Just describe what you see (ex: A triangle is two lines sloping to a sharp point.)

Step 2: Create a simile or metaphor by comparing the shape to something in nature (The triangle looks like the peaks in the Trinity Alps)

Step 3: In your mind or on paper, manipulate the shape to change how it looks, doing whatever you like to change its appearance. Then describe how you changed the shape. (ex: I squashed my circle to make an oval/I lifted one side of my triangle to make an open door)
Step 4: If the new figure is a true geometric shape, tell me what it is. If it is not a geometric shape, describe it in non-mathematical language. (ex: I now have a square/I now have a round ball with a pinched wedge on one side.)

Step 5: Describe the appearance of the manipulated shape. What does it resemble in nature? Create a simile or metaphor that describes the resemblance. (Ex: A rhombus is the reflection of the Trinity Alps in a calm lake/A triangle with a lifted side is like the opening to a dark cave)

Now it's time to write your poem. Remember: Use the imagery sense words to help AND write your poem to create the shape you are describing.

Here is an example to help you get started:

Circle
A set of points equidistant from a center
A hole in a tree
The earth spinning around
The light reflecting off the moon

Concrete Poem
Poem #7 (Acrostic)—“Geometry OR Numbers”: Choose either your shape or geometry poem to create an acrostic poem below. PLEASE NOTE: You may not have any lines in your poem with only one word. Include an example of the following:

- Alliteration
- Assonance
- Consonance
- Imagery

PLEASE NOTE: You may not have any lines in your poem with only one word. Include an example of the following:

- Alliteration
- Assonance
- Consonance
- Imagery

Enjambment___________________________________________

Rolling through the field in the
dead
of winter.

Slam, Dunk, & Hook
Fast breaks. Lay ups. With Mercury’s
Insignia on our sneakers,
We outmaneuvered to footwork
Of bad angels. Nothing but a hot
Swish of strings like silk
Ten feet out. In the roundhouse
Labyrinth our bodies
Created, we could almost
Last forever, poised in midair
Like storybook sea monsters.
A high note hung there
A long second. Off
The rim. We’d corkscrew
Up & dunk balls that exploded
The skullcap of hope & good
Intention. Lanky, all hands
& feet . . . sprung rhythm.
We were metaphysical when girls
Cheered on the sidelines.
Tangled up in a falling,
Muscles were a bright motor
Double-flashing to the metal hoop
Nailed to our oak.

When Sonny Boy’s mama died
He played nonstop all day, so hard
Our backboard splintered.
Glistening with sweat,
We rolled the ball off
Our fingertips. Trouble
Was there slapping a blackjack
Against an open palm.
Dribble, drive to the inside,
& glide like a sparrow hawk.
Lay ups. Fast breaks.
We had moves we didn’t know
We had. Our bodies span
On swivels of bone & faith,
Through a lyric slipknot
Of joy, & we knew we were
Beautiful & dangerous.

~ Yusef Komunyakaa

Komunyakaa’s poem, “Slam, Dunk, & Hook” is written using enjambment. Tell how you know that this poetic devise is used in this poem and comment on the structure of his sentences (ex: are they complete? fragments?). Give and explanation as to why Komunyakaa may have written his poem in this fashion (think about the game of basketball)
A few more “Slam, Dunk, & Hook” Questions...

1. Circle “basketball” each time it appears in the poem (just kidding…it’s not written in the poem at all)
2. If “basketball” isn’t in the poem, list all of the words, which led you to believe that it was about basketball:

3. What else could this poem be about BESIDES basketball? How do you know?

4. **UNDERLINE** all of the SIMILES in the poem and **CIRCLE** all of the metaphors

5. Make a list of **VERBS** that Komunyakaa uses in his poem, which we don’t necessarily hear in our everyday life:

---

**TONIGHT:**
For homework, listen to a sportscaster on the radio or on TV and listen for the kinds of verbs a sportscaster uses to help the audience see what is happening. (See my website for a few links to broadcasts if you need them—otherwise, choose your own game to listen to on YouTube) Write poems using these verbs to describe a game. Practice playing with line breaks and enjambment to create a poem that reflects the action of the game. See below for an example of my poem, which may help you out!

---

**Title:**

**Broadcast:**

**Verbs:**

**“Final Decider”—76ers vs. Trailblazers**

An unexpected rebound attempt and he is Clobbered

He jumped up again and steals Steals ad converts

Hailing a friend, scrambling Dribbling, pressing, driving, playing for

time

FAIL

There-it-goes, the ball, in the wrong hands

“Play-the-clock-down,” yells the ignored coach, he shoots and it’s BLOCKED

Fouled-in-the-backcourt Scrambling again, he gets Slapped

He slinks right In the lead, rejoicing, and then Limping

Limping badly

J U S T

M U S T

P u t it up-and-in

---

Poem #8 (Free Verse_Enjambment)—“Sports “verbage” Broadcast”:

<table>
<thead>
<tr>
<th>Broadcast:</th>
<th>Verbs:</th>
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</table>

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Cinquain: __________________________________________________________
______________________________________________________________

Cinquain Pattern

Line 1: A noun (TITLE)
Line 2: Two adjectives (DESCRIBE TITLE)
Line 3: Three -ing words (EXPRESS ACTIONS)
Line 4: A 4-word phrase (EXPRESS A FEELING)
Line 5: Another word for the noun (RE-STATES TITLE)

Your Turn:
*Turn your free verse enjambment “verbiage” sports broadcast into a Cinquain Poem! Use ONLY WORDS from your original poem.

Here is my sample to help:

Finals
Exhaustion, Energy
Dribbling, Fouling, Pressing
In the lead, rejoicing
Decider

Poem #9 (Cinquain)—“Sports “verbiage” Broadcast” re-write:

__________________________________
__________________________________
__________________________________
__________________________________
__________________________________
A Bit of Background

Most of Whitman’s time during the war was spent in Washington, D.C., where Whitman apparently would see the young President Abraham Lincoln cruising around town. Well, not cruising exactly. Lincoln took a horse or carriage ride every day, and the poet was often on the side of the road—you know, thinking poetic thoughts and such. As Lincoln passed, the two would bow to each other, though Lincoln may never have known who the gray-bearded man on the side of the road was. Whitman claimed that he could even see Lincoln’s office, lit by candlelight, as Lincoln worked late into the night, burning the midnight...uh, wax. (For more on their relationship, check this out.)

Lincoln remained in office after the Civil War ended. The Union was preserved, and the country began the era of Reconstruction. It appeared that President Lincoln had guided the nation back into safer harbors, and the American people respected him greatly for the clear-headed leadership that he provided.

Our man Walt was no exception. Unfortunately, though, Lincoln was assassinated on April 14, 1865, just five days after the Confederate surrender. Whitman, crushed, held vigil as his hero passed away. To mourn the loss of his president, Whitman wrote “Oh Captain! My Captain!” and it became what folks in the music biz would call a smash hit single. Whitman became a famous American poet in his own time. The poem itself went through many versions up until the 1891-1892 edition (the last edition) of Leaves of Grass.

Oh Captain! My Captain!
By: Walt Whitman
O Captain my Captain! our fearful trip is done,
The ship has weathered every rack, the prize we sought is won,
The port is near, the bells I hear, the people all-exulting.
While follow eyes the steady keel, the vessel grim and daring;
But O heart! heart! heart!
O the bleeding drops of red,
Where on the deck my Captain lies,
Fallen cold and dead.
O Captain! My Captain! Rise up and hear the bells;
Rise up—for you the flag is flung for you the bugle trills,
For you bouquets and ribboned wreaths for you the shores a-crowding,
For you they call, the swaying mass, their eager faces turning;
Here Captain! Dear father!
This arm beneath your head!
It is some dream that on the deck,
You’ve fallen cold and dead.

My Captain does not answer, his lips are pale and still;
My father does not feel my arm, he has no pulse nor will;
The ship is anchored safe and sound, its voyage closed and done;
From fearful trip the victor ship comes in with object won;
Exult O shores, and ring O bells!
But I, with mournful tread,
Walk the deck my Captain lies,
Fallen cold and dead.
1. Underline the phrase that is repeated in all three stanzas as well as AT LEAST two other repeated words or phrases in the poem that do NOT need to be in all three stanzas.

2. Write out seven pairs of end rhymes found within the poem. Ex: fun; sun

- ______________________, ______________________
- ______________________, ______________________
- ______________________, ______________________
- ______________________, ______________________
- ______________________, ______________________
- ______________________, ______________________
- ______________________, ______________________

Write a paragraph that tells who “the captain” is an extended metaphor for as well as what “the trip” is an extended metaphor for. Include in the paragraph how you can infer that from the poem or what you know about when it was written. Also consider what is really meant by “the ship has weathered every rack, the prize we sought is won” and “the vessel grim and daring”? What is “the vessel” an extended metaphor of? Is the captain really Walt Whitman’s father? They why do you think he called him his father in the poem?
A Poetic Preview

Poem #9 (Elegy)

Choose one of the three elegy themes to write your own elegy. Some ideas may include:

- Writing about a favorite moment with a friend or family member who is no longer alive (if you feel comfortable doing this)
- Writing about a deceased public figure who had a strong effect on you. When was the moment you knew they were influential?
- Lament the fading away of an idea, a fad, a movement, or an invention
- Write about an imaginary person who is no longer around

Choose the form in which you will write your poem. The style you choose will have a lot to do with your audience and the tone you decide to take. You and your subject will make this call. You may use any of the poetic forms we have discussed so far. (Example: in some cases a more serious form, like free verse, could be appropriate, but if you are elegizing Dr. Seuss, think about using a sing-song rhyme scheme like a limerick.)

What to include: AT LEAST SIX OF THE FOLLOWING ITEMS underlined in your poem:

- Simile, Metaphor, Extended Metaphor, Idiom, Hyperbole, Personification, Rhythm, Rhyme, Assonance, Consonance, Alliteration, Enjambment, Imagery, and/or Repetition

The person/item/etc. I am elegizing is: ________________________________

The theme of my elegy is: ________________________________

My audience is: ________________________________

The poetic form I will use is: ________________________________

Circle at least SIX of the poetic devices used in your poem:

Simile, Metaphor, Extended Metaphor, Idiom, Hyperbole, Personification, Rhythm, Rhyme, Assonance, Consonance, Alliteration, Enjambment, Imagery, Repetition
A Poetic Preview

Narrative: ________________________________________________________________

Ballad: ________________________________________________________________

Most Ballads Contain:
  • Rhyme Scheme: ______________________
  • ______ or ______ stresses per line
  • A ______________________ form
  • __________________________
  • Themes such as: ________________, ________________, and ________________
A musical Meandering...

As you read the theme song from “Gilligan’s Island,” think about what makes this BOTH an example of a BALLAD and a NARRATIVE POEM.

Just sit right back and you’ll hear a tale,
A tale of a fateful trip
That started from this tropic port
A-board this tiny ship.

What do you know about the rhythm of the poem/song so far? How many beats are in each line? ________

What elements of plot have we discovered so far? ___________________ & ___________________

The mate was a mighty sailin’ man,
The skipper brave and sure,
Five passengers set sail that day,
For a three hour tour,
A three hour tour.

Name another element of plot, which we have discovered in the second stanza: ________________

The weather started getting rough,
The tiny ship was tossed.
If not for the courage of the fearless crew
The Minnow would be lost.
The Minnow would be lost.

Name another element of plot, which we have discovered in the third stanza: ________________

The ship set ground on the shore
Of this uncharted desert isle
With Gilligan,
The skipper too.
The millionaire
And his wife,
The movie star,
The professor and Mary Ann,
Here on Gilligan's Isle.

In this stanza we learn more about the ___________________ because they are ___________________.
Poem 10 (Ballad/Narrative)

Using the following guidelines, write a combination ballad/narrative poem:

- Choose one of the following common-ballad themes to write about: tragic love themes, history, supernatural/unbelievable incidents
- Remember that ballad-writing is not thoughtful/reflective, but is instead impersonal
- Your stanzas must follow the ABCB rhyme scheme (and you should attempt the 4-beat rhythm in @ least ONE of these stanzas)
- Include @ least ONE line of dialogue
- Include @ least FOUR examples of different types of figurative language (your choice)
- Include all elements of plot (Setting, characters, conflict, rising actions, climax, falling actions, resolution)

So this is the tale of our castaways,
They're here for a long long time.
They'll have to make the best of things,
It's an uphill climb.

The first mate and his Skipper too
Will do their very best,
To make the others comfortable
In their tropic island nest.

No phone, no lights, no motor car,
Not a single luxury
Like Robinson Crusoe
It's primitive as can be.

So join us here each week my friends,
You're sure to get a smile,
From seven stranded castaways
Here on Gilligan's Isle!

What makes this both a BALLAD and a NARRATIVE?:

Exposition:
- Characters: ____________________________________________________________
- Setting: _____________________________________________________________
- Conflict: _____________________________________________________________

Rising Actions:
- _________________________________________________________________
- _________________________________________________________________
- _________________________________________________________________
- _________________________________________________________________

CLIMAX:
- _________________________________________________________________

Falling Actions:
- _________________________________________________________________
- _________________________________________________________________
- _________________________________________________________________

Resolution:
- _________________________________________________________________

Poem 10 (Ballad/Narrative)
Poetry

reading pros!
**Compare & Contrast**  
*Abandoned Farmhouse vs. Deserted Farm*

**Think & Discuss:**
1. When you think of a “family farm,” what images pop into your head? Describe what this may look like.
2. What are some of the good things about living on a farm? What are some of the challenges?
3. What personal qualities do you think would be important to survive as a farmer?
4. What demands are put on farm families?

---

**Abandoned Farmhouse--By Ted Kooser**

He was a big man, says the size of his shoes on a pile of broken dishes by the house;  
a tall man too, says the length of the bed in an upstairs room; and a good, God-fearing man,  
says the Bible with a broken back on the floor below the window, dusty with sun;  
but not a man for farming, say the fields cluttered with boulders and the leaky barn.

A woman lived with him, says the bedroom wall papered with lilacs and the kitchen shelves covered with oilcloth, and they had a child, says the sandbox made from a tractor tire.  
Money was scarce, say the jars of plum preserves and canned tomatoes sealed in the cellar hole.  
And the winters cold, say the rags in the window frames.  
It was lonely here, says the narrow country road.

Something went wrong, says the empty house in the weed-choked yard. Stones in the fields say he was not a farmer; the still-sealed jars in the cellar say she left in a nervous haste.  
And the child? Its toys are strewn in the yard like branches after a storm—a rubber cow, a rusty tractor with a broken plow, a doll in overalls. Something went wrong, they say.

*After you Read:*
1. Circle words/lines which show **repetition** throughout the poem. Why was the word used so often?  
2. Why do you believe the author organized the **stanzas** the way he did?  
3. Highlight:
   * **YELLOW:** personification
   * **BLUE:** Simile
   * **GREEN:** Alliteration

---

**Write about it...**

Choose one of the following writing prompts below to respond to.

1. Pretend that you are the wife in this poem and you are writing a letter to your parents about your life.
2. Pretend that the man or his wife has left a letter behind; what does it say?
3. Make a list of at least 5 things that your room and/or possessions say about you and your life. Model your list on the format that the author uses throughout his poem: He *was a tall man too, says the length of the bed in an upstairs room.* Make sure your list contains specific details, like the poem does.
**Compare & Contrast**

**Abandoned Farmhouse vs. Deserted Farm**

Think & Discuss:
1. Look at the title of the poem, “Deserted Farm.” Compare it to the title of our last poem, “Abandoned Farmhouse.”
2. What does it mean to be “deserted?”
3. What does it mean to be “abandoned?”

---

**Deserted Farm**

*by Mark Vinz*

Where the barn stood
the empty milking stalls rise up
like the skeleton of an ancient sea beast,
exiled forever on shores of a prairie.
Decaying timber moans softly in twilight
the house collapses like a broken prayer.
Tomorrow the heavy lilac blossoms will open,
higher than the roof beams, reeling in wind.

---

**After you Read:**

1. Which FIVE words from the poem stand out to you? 1) __________________________
2) __________________________ 3) __________________________ 4) __________________________
5) __________________________
2. What MOOD is evoked/comes through from these words? __________________________
3. Where does the mood CHANGE in the poem? __________________________
4. Compare Deserted Farm and Abandoned Farmhouse

- Two major similarities:
  1. __________________________
  2. __________________________

- Two major differences:
  1. __________________________
  2. __________________________

---

**Tone & Quoting Accurately**

Think & Discuss:
1. In Korean: Halmoni (grandmother) → HAH mo ne/ Haraboji (grandfather) → HAH rah bo je
2. Look carefully at what “speaker 1” does throughout the poem:
   * What is labeling? * What does labeling to do another person?
3. What does it mean to be an “American?”

---

**Speak Up-- by Janet S. Wong**

You’re Korean, aren’t you?
Yes.
Who don’t you speak Korean?
Just don’t, I guess.
Say something Korean.
I don’t speak it.
I can’t.
C’mon. Say something.

Halmoni. Grandmother.
Haraboji. Grandfather.
Imo. Aunt.

Say some other stuff.
Sounds funny.
Sounds strange.

Hey, let’s listen to you
for a change.
Listen to me?
Say some foreign words.
But I’m American,
can’t you see?
Your family came from
somewhere else.
Sometime.

But I was born here.
So was I.
Using **EVIDENCE** and **DETAILS** from the poem, support the qualities, which the two characters displayed in “Speak Up.” Provide at least **TWO qualities** and **direct quotes** for each character. Provide details to support your quotes.

<table>
<thead>
<tr>
<th>Character 1</th>
<th>Character 2</th>
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<tbody>
<tr>
<td>Quality: ___________________</td>
<td>Quality: ___________________</td>
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<td>Quality: ___________________</td>
<td>Quality: ___________________</td>
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</table>

<table>
<thead>
<tr>
<th><strong>Evidence:</strong></th>
<th><strong>Evidence:</strong></th>
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</thead>
<tbody>
<tr>
<td>Direct quote: ___________________</td>
<td>Direct quote: ___________________</td>
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<tr>
<td>Direct quote: ___________________</td>
<td>Direct quote: ___________________</td>
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</table>

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<thead>
<tr>
<th><strong>Details:</strong></th>
<th><strong>Details:</strong></th>
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<tbody>
<tr>
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<td>___________________</td>
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</tbody>
</table>

** How does the author create a dramatic situation between the two characters by only using a few words in his poem?
_________________________________________________________________________
_________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________________________________________________________

** Using thoughts and ideas from the poem, complete the following discussion web.**

What should the United States’ immigration policy be? Should we “let everyone in” (we are, after all, “the melting pot”) or should we send all of the “foreigners” back to where they came from so they stop taking American jobs? Use details from the poem, your personal opinions, and your background knowledge to support your reasons and decision.

<table>
<thead>
<tr>
<th>Let everyone in</th>
<th>Send “foreigners” back</th>
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</table>

| Decision: |
|          |
Details, Symbolism, & Inference

**Oranges**—Gary Soto
The first time I walked
With a girl I was twelve,
Cold, and weighted down
With two oranges in my jacket.
December: Frost cracking
Beneath my steps, my breath
Before me, then gone,
As I walked toward
Her house, the one whose
Porch light burned yellow
Night and day, in any weather.
A dog barked at me, until
She came out pulling
At her gloves, face bright
With rouge. I smiled,
Touched her shoulder, and led
Her down the street, across
A used car lot and a line
Of newly planted trees,
Until we were breathing
Before a drugstore. We
Entered, the tiny bell
Bringing a saleslady
Down a narrow aisle of goods,
I turned to the candies
Tiered like bleachers,
And asked what she wanted -

<table>
<thead>
<tr>
<th>Light in her eyes, a smile</th>
<th>Starting at the corners</th>
</tr>
</thead>
<tbody>
<tr>
<td>Of her mouth. I fingered</td>
<td>Of her mouth. I fingered</td>
</tr>
<tr>
<td>A nickel in my pocket,</td>
<td>A nickel in my pocket,</td>
</tr>
<tr>
<td>And when she lifted a chocolate</td>
<td>And when she lifted a chocolate</td>
</tr>
<tr>
<td>That cost a dime,</td>
<td>That cost a dime,</td>
</tr>
<tr>
<td>I didn’t say anything,</td>
<td>I didn’t say anything,</td>
</tr>
<tr>
<td>I took the nickel from</td>
<td>I took the nickel from</td>
</tr>
<tr>
<td>My pocket, then an orange,</td>
<td>My pocket, then an orange,</td>
</tr>
<tr>
<td>And set them quietly on</td>
<td>And set them quietly on</td>
</tr>
<tr>
<td>The counter. When I looked up,</td>
<td>The counter. When I looked up,</td>
</tr>
<tr>
<td>The lady’s eyes met mine,</td>
<td>The lady’s eyes met mine,</td>
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<tr>
<td>And held them, knowing</td>
<td>And held them, knowing</td>
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<tr>
<td>Very well what it was all</td>
<td>Very well what it was all</td>
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<tr>
<td>About.</td>
<td>About.</td>
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<tr>
<td>Outside,</td>
<td>Outside,</td>
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<tr>
<td>A few cars hissing past,</td>
<td>A few cars hissing past,</td>
</tr>
<tr>
<td>Fog hanging like old</td>
<td>Fog hanging like old</td>
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<tr>
<td>Coats between the trees.</td>
<td>Coats between the trees.</td>
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<tr>
<td>I took my girl’s hand</td>
<td>I took my girl’s hand</td>
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<tr>
<td>In mine for two blocks,</td>
<td>In mine for two blocks,</td>
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<tr>
<td>Then released it to let</td>
<td>Then released it to let</td>
</tr>
<tr>
<td>Her unwrap the chocolate.</td>
<td>Her unwrap the chocolate.</td>
</tr>
<tr>
<td>I peeled my orange</td>
<td>I peeled my orange</td>
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<tr>
<td>That was so bright against</td>
<td>That was so bright against</td>
</tr>
<tr>
<td>The gray of December</td>
<td>The gray of December</td>
</tr>
<tr>
<td>That, from some distance,</td>
<td>That, from some distance,</td>
</tr>
<tr>
<td>Someone might have thought</td>
<td>Someone might have thought</td>
</tr>
<tr>
<td>I was making a fire in my hands.</td>
<td>I was making a fire in my hands.</td>
</tr>
</tbody>
</table>

Paraphrase the poem using the sentence prompts below:
- The speaker is remembering:
- The speaker is going:
- A detail about the girl’s house is:
- The girl:
- The speaker reacts to the girl by:
- The weather is:
- The saleswoman reacts to his form of payment by:
- The speaker and the girl:
- A detail from the store:
- The two of them go:
- The speaker asks for the candy by:
- They pass:
- Their final destination is:
- The girl reacted to the speaker asking what she wanted:
- Very well what it was all
- A detail from the store:
- The speaker thinks the orange looks like:

Use the chart below to analyze the details of the poem. In the left column, copy down the line(s) including specific details you think are important in helping you infer meaning. In the right column, write down what you infer from it. One of the answers have been started for you.

<table>
<thead>
<tr>
<th>“Oranges”</th>
<th>Inferences</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Cold, and weighted down”</td>
<td>It is winter, the oranges were heavy – perhaps a burden because he realizes he doesn’t have any money. Or, he may be feeling nervous or unsure about going to the girl’s house.</td>
</tr>
</tbody>
</table>

1. What conclusions can you draw about the girl based on the inferences you made from the poem?

2. What conclusions can you draw about the speaker based on the inferences you made from the poem?

3. What conclusions can you draw about the setting of the poem?

4. Go back into the poem and circle any words, which refer to “light.” What might the images of light symbolize?
Compare the oranges at the beginning, the middle and the end of the poem. Use the chart below to describe how the oranges change. In the column on the right, write about what you think the orange(s) might symbolize or mean at that point in the poem. The first one has been done for you.

<table>
<thead>
<tr>
<th>Lines 1-4</th>
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<tbody>
<tr>
<td>Lines 35-38</td>
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<tr>
<td>Lines 51-end</td>
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</table>

1. Looking at your notes in the chart, what do you notice about how the orange changes in the poem?
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________

2. What kind of person may be able to make fire in his hands?
   ____________________________________________________________
   ____________________________________________________________

3. Draw a conclusion about the relationship between the speaker and the orange at the end of the poem. What might it mean if the speaker can make fire?
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________

4. In your opinion, what does the orange as a ball of fire symbolize at the end of the poem? Why do you think this?
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________

Now that you are a poetry NINJA, this will never be you...

We hope you find this some day and SMILE with nothing but wonderful memories of 7th grade LA!

~Miss Doyle (Mrs. Gavio) & Miss Hill