

Response to Poetry Unit

Grade 8

4 week unit

Greg Holtz

Elmhurst Community Prep

Overview of Unit:

This 4-week unit focuses on figurative language, tone, and forms and purposes of poetry. The unit is designed for 55-minute periods and culminates with a 5-paragraph response to literature answering the following prompt: How do authors use language to create meaning? Poetry is a great vehicle for teaching figurative language, and, in general, engages students, if only because it is a shift from prose and informational material.

Beginning with haikus, students are pressed to articulate the relationship between the form and purpose of a poem (e.g.: haikus are short and have a balanced syllable pattern to reflect the calming, cyclical character of nature). Students are also asked to identify literary devices employed by the poets, and to explain the effect of the devices on tone (e.g.: Maya Angelou uses assonance in “Alone” by repeating the “/o/” sound, which imitates moaning or crying and contributes to the sad, longing tone of the poem). Finally, students synthesize their knowledge by analyzing and responding to one of the poems read in class through a mock poetry critique for an online poetry magazine.

Essential Question:

How do poets use language to create meaning?

Standards Assessed:

Reading 1.0 Word Analysis, Fluency, and Systematic Vocabulary Development:

1.1: Analyze idioms, analogies, metaphors, and similes to infer the literal and figurative meanings of phrases.

Reading 3.0 Literary Response and Analysis

3.1 Determine and articulate the relationship between the purposes and characteristics of different forms of poetry (e.g., ballad, lyric, couplet, epic, elegy, ode, sonnet).

3.6 Identify significant literary devices (e.g., metaphor, symbolism, dialect, irony) that define a writer’s style and use those elements to interpret the work.

Writing 1.0 Writing Strategies

1.1 Create compositions that establish a controlling impression, have a coherent thesis, and end with a clear and well-supported conclusion.

- 1.2 Establish coherence within and among paragraphs through effective transitions, parallel structures, and similar writing techniques.
- 1.3 Support theses or conclusions with analogies, paraphrases, quotations, opinions from authorities, comparisons, and similar devices.
- 1.6 Revise writing for word choice; appropriate organization; consistent point of view; and transitions between paragraphs, passages, and ideas.

Writing 2.0 Writing Applications (Genres and Their Characteristics)

2.2 Write responses to literature:

- a. Exhibit careful reading and insight in their interpretations.
- b. Connect the student's own responses to the writer's techniques and to specific textual references.
- c. Draw supported inferences about the effects of a literary work on its audience.
- d. Support judgments through references to the text, other works, other authors, or to personal knowledge.

Learning Outcomes

Students will be able to:

- *Explain the effect of literary devices on theme and tone.
- *Identify figurative language and explain its literal meaning.
- *Plan, draft, revise, and edit a response to literature analyzing a poet's use of literary devices to affect theme or tone.
- *Use quotations and/or paraphrases to provide evidence to support their thesis.

Curriculum Materials and Resources:

*Holt Language and Literature 2nd Course, Chapter 6 Sound and Sense ("Oh Captain! My Captain!", "Ballad of Sam McGee")

*ahapoetry.com/HAIKU.HTM

* "The Railway Train" and "It Feels a Shame To Be Alive" by Emily Dickinson, poemhunter.com

* "Still I Rise" and "Alone" by Maya Angelou, poemhunter.com

* "Please Don't Take My Air Jordans" by Reg e. Gaines, poemhunter.com

* "Ode to Summer Nights" by Jiin Choi, poemhunter.com

* "Sonnet 130" by William Shakespeare, poemhunter.com

* *Slam Nation: The Sport of spoken Word*, Paul Devlin, 1998 New Video Group

* *Slam*, Marc Levin 1998 Off Line Entertainment

Assessments:

1. Multiple Choice Poetry Quiz (Holt Ch 6 Test Part A and B)
2. Poetry Critic Writing Assignment

Assessment Tools:

4-point holistic rubric, attached

Unit Plan:

M	T	W	T	F
<p>What is poetry? Give One - Get One (<i>students circulate through the room, asking their colleagues "what is poetry" then recording their answer</i>) "Still I Rise" (1.1)</p>	<p>Forms and Purpose - Haiku Discovery (<i>students deduce qualities of haiku based on 3 examples</i>) (1.2)</p>	<p>Lit Devices: Def: Imagery, Tone; explain link in haiku (<i>after defining imagery and tone, students apply to haikus, using evidence to support their interpretation</i>) (1.3)</p>	<p>Forms and Purpose - Ode (437 - 441) <i>Read odes in book - "Ode to Thanks" by Pablo Neruda; "Birdfoot's Grampa" by Joseph Bruchac; "Ode to a Toad" by a student</i></p>	<p>Odes - questions 441 <i>Students answer questions about odes; write their own</i></p>
<p>Lit Devices: Simile, Metaphor, Personification (<i>students define, identify, explain the literal and figurative meaning, and create their own</i>) (2.1)</p>	<p>Elegy - "Oh Captain My Captain" Reading Check p. 449 1 - 5 (<i>book question set</i>)</p>	<p>"Oh Captain! My Captain!" Interpretations p. 449 6 - 9 (<i>book question set</i>)</p>	<p>Forms and Purpose - haiku, ode, elegy (<i>students use graphic organizer to synthesize forms and purposes</i>) (2.4)</p>	<p>Write a haiku, ode, or elegy, plus a paragraph explaining link between form, purpose, and literary devices (<i>focus on the link between form and purpose and influence of lit devices on meaning</i>) (2.5)</p>

Free Verse – “Please Don’t Take My Air Jordans” (teacher, students read, clapping the beat) (3.1)	Lit Devices: Rhythm, rhyme (define, identify in “Please Don’t Take My Air Jordans,” explain effect) (3.2)	Ballad – “Ballad of Sam McGee” Hyperbole (teacher/students read ballad, identify and explain hyperbole)	Guided Response to “Ballad of Sam McGee” (Drafting) (using sentence starters, students write scaffolded response to literature) (3.4)	Writer’s Workshop – Draft (using scaffolded response, students write their own) (3.5 + outline)
Writer’s Workshop – Revise (Students use worksheet to guide them through writer’s workshop revision) (4.1)	Sponge Day (students catch up in writer’s workshop, review for looming test)	Writer’s Workshop – Edit (Students use worksheet to guide them through writer’s workshop editing) (4.3)	Tea Party Review (students silently circulate through the room with tea party worksheet, pointing to boxes they would like their classmates to fill in) (4.4)	Assess – Holt Ch 6 Test Part A and B

Student Work:

Attached

Teacher Commentary and Reflection:

The unit included here is a revised version of the poetry unit I taught this year. Through our school’s observation cycle, I began changing my daily lessons to focus more on the higher-order analysis skill of articulating the connection between literary devices, theme, tone, form, and purpose. I moved from a model wherein the students would define onomatopoeia (to use just one example), identify examples in the poetry we were reading, create their own examples, then explain the effect on theme and tone to a model wherein the students would be given an example of onomatopoeia, explain the effect on theme and tone, then define it and create their own examples. The latter method, I found, was more authentic and allowed for students to focus on the effect of a device rather than identification of it.

As such, many of the assignments and lessons plans were redesigned, as was the scaffolding sequence of the writing assignment. Originally, students were provided with a heavily scaffolded template for which they merely filled in blanks. In its current version, the scaffolded version is provided prior to drafting, then taken away. I feel this will provide a more authentic assessment of whether the students can draw the connections among literary devices, theme, tone, form, and purpose on their own.

To differentiate among skills levels, some students were allowed to use the heavily scaffolded template as their writing assignment, provided they write their own introduction and conclusion. Further, higher-skilled students were encouraged to create their own outline, disregarding the keyword outline provided to them.

Upon reflection, I am satisfied with the level of analysis expected of the students and with the scaffolding, mainly in the form of sentence starters, to help them reach those expectations. I would like to have included a wider variety of literary devices, however, which might be accomplished given a longer unit, as well as more opportunities to create poetry using literary devices. More substantively, I am not satisfied with the level of student interaction and cooperative learning in the current unit; it still feels very teacher-centered. As I continue to grow professionally, I feel that cooperative, student-centered learning will have the highest impact on student achievement.

Name: _____
Date: _____
Class: _____

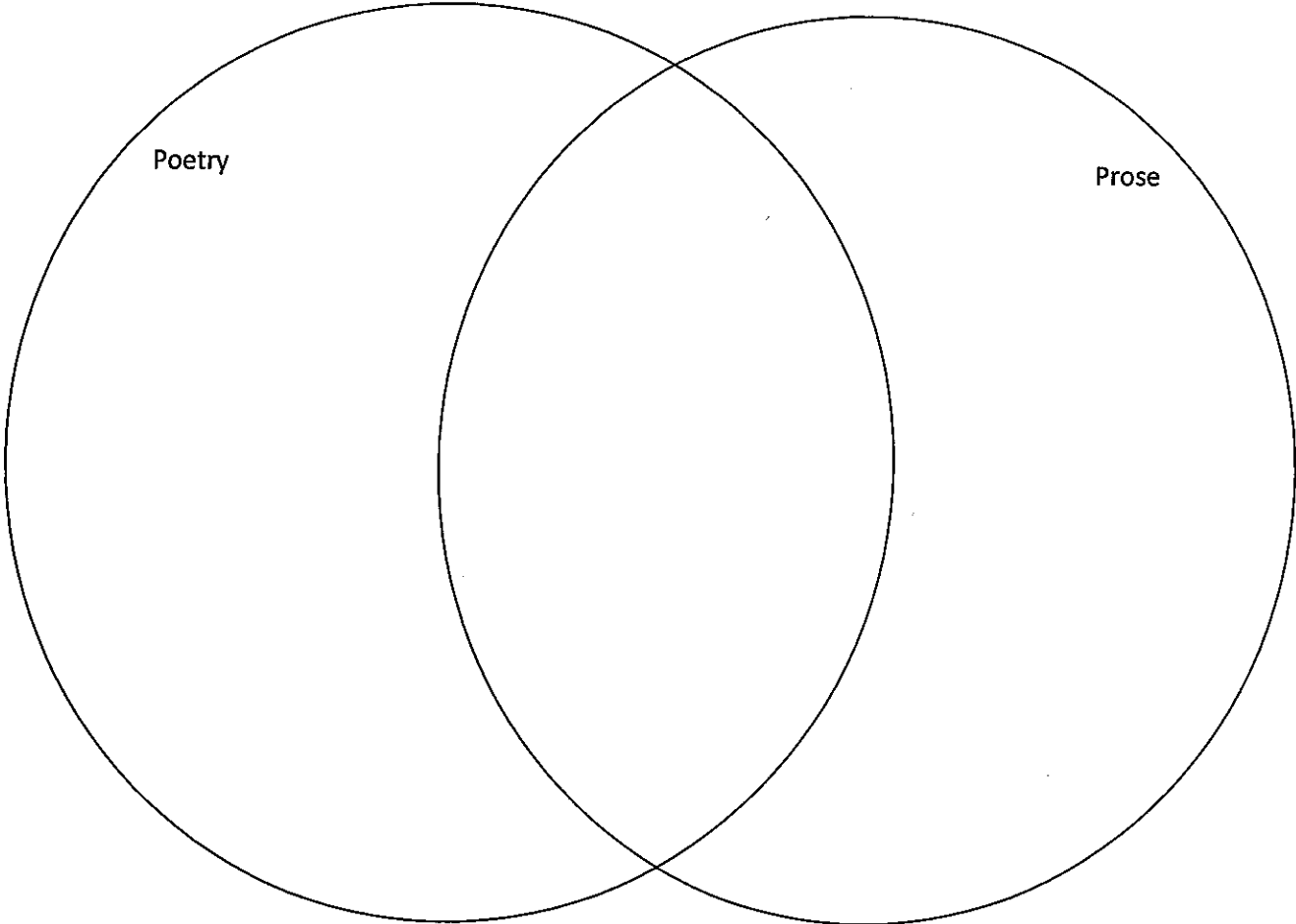
1.1

Part I What is poetry?

1. Define prose:

2. How is poetry different from prose?

3. Fill in the Venn diagram comparing and contrasting poetry and prose (list at least 3 characteristics per area):



Still I Rise
by Maya Angelou

You may write me down in history
With your bitter, twisted lies,
You may trod me in the very dirt
But still, like dust, I'll rise.

Does my sassiness upset you?
Why are you beset with gloom?
'Cause I walk like I've got oil wells
Pumping in my living room.

Just like moons and like suns,
With the certainty of tides,
Just like hopes springing high,
Still I'll rise.

Did you want to see me broken?
Bowed head and lowered eyes?
Shoulders falling down like teardrops.
Weakened by my soulful cries.

Does my haughtiness offend you?
Don't you take it awful hard
'Cause I laugh like I've got gold mines
Diggin' in my own back yard.

You may shoot me with your words,
You may cut me with your eyes,
You may kill me with your hatefulness,
But still, like air, I'll rise.

Does my sexiness upset you?
Does it come as a surprise
That I dance like I've got diamonds
At the meeting of my thighs?

Out of the huts of history's shame
I rise
Up from a past that's rooted in pain
I rise
I'm a black ocean, leaping and wide,
Welling and swelling I bear in the tide.
Leaving behind nights of terror and fear
I rise
Into a daybreak that's wondrously clear
I rise
Bringing the gifts that my ancestors gave,
I am the dream and the hope of the slave.
I rise
I rise
I rise.

Name: _____
Date: _____
Class: _____

1.2

Haikus

1. What do you think traditional haikus are about, based on the three read in class?

The subject of traditional haikus is _____
_____.

For example, the haiku _____ describes _____

_____.

2. What is the poet's attitude toward the subject (i.e. How does the poet feel and want his reader to feel about her subject?)

The tone of traditional haikus is _____
_____.

For example, in the haiku _____, the poet uses words like _____
_____ to show _____
_____.

3. List 3 characteristics of the form of haikus (think syllables per line, rhyme patterns, number of lines):

- _____

- _____

- _____

Name: _____

Date: _____

Class: _____

4. What are three similarities you notice about haikus?

The three haikus are similar in that all three

Further, they are alike because

Finally, the three poems share

Time

By Phil Wahl

The flap of a bat,
drip drip of monsoon waters.
Ancient image stares.

Spring Flowers

By Jane Reichhold

the dam is broken
spring cascades into valleys
as apple blossoms

Tailwind

By Jeff Hamm

moments before dawn
cool breeze in the unblackness
anticipation

Traditional Haiku

By Rockandrollfan

The ocean waves crash,
As a storm brews in the sky,
Mad mother nature

Rain

By Tanya

Storm clouds arise slow
Yet no one appears to see
Dancing rain falls down

Name: _____
Date: _____
Class: _____

1.3

Part I Imagery

1. Define imagery: _____

2. Find an example of imagery in the haikus we studied in class: _____

3. Write your own example of imagery, activating at least 3 senses: _____

Part II Traditional Haikus

4. What are three characteristics of the form of a traditional haiku?

* _____

* _____

* _____

Name: _____

Date: _____

Class: _____

5. What is the connection between the form and purpose of a **haiku**?

The purpose of a haiku is to _____ . Haikus

follow a _____ syllable pattern, don't _____ , and

are filled with _____ . For example in the haiku _____

_____ , the line _____

_____ activates the sense of _____

_____ , which supports the _____

tone of the poem. The reason haikus are written like this is because they

mirror _____ . The _____ syllable

pattern is like nature because _____

_____ .

Further, the form and purpose of a haiku match because the _____

and lack of _____ combine to create a _____

_____ , just like in nature!

Name: _____

Date: _____

Class: _____

2.1

Part I: Personification

1. Personification _____

2. Find an example of personification in one of the odes on page 438 – 439: _____

3. Personify clouds by writing a sentence giving them human actions / emotions:

Part II: Simile

4. Define simile: _____

5. Three of the sentences below are similes. Circle the one that is NOT a simile:

- a. The teacher's teeth were as yellow as rotting corn.
- b. "That new hairdo is like a rat's nest. What do you have living up there?"
- c. The new Raider's coach looks like a football player.
- d. "I swear, that bus was moving as quickly as a slug this morning."

6. You try: My little brother's room is as _____ as _____

7. Example from pages 438 - 439

Name: _____

Date: _____

Class: _____

8. Analyze the simile from #4:

Things being compared:	Meaning: (This simile means that ...)
AND	_____ _____ _____ _____

Part III Metaphor

9. A metaphor is a literary device where _____

10. *Three of the sentences below are metaphors. Circle the one that is NOT a metaphor.*

- a. That teacher is a robot: work, work, work!
- b. "This place is a prison, and these people aren't my friends."
- c. My little brother is a soccer player!
- d. My mom's car is a tank.

11. You try: My cousin's car is a _____.

4. Example of a metaphor from "Ode to Summer Nights:

_____ _____ _____ _____

5. Analyze the metaphor from #4:

Things being compared:	Meaning: (This metaphor means that ...)
AND	_____ _____ _____ _____

Oh Captain! My Captain!
Walt Whitman

O CAPTAIN! my Captain! our fearful trip is done;
The ship has weather'd 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; 10
For you bouquets and ribbon'd 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 anchor'd safe and sound, its voyage closed and done;
From fearful trip, the victor ship, comes in with object won; 20
Exult, O shores, and ring, O bells!
But I, with mournful tread,
Walk the deck my Captain lies,
Fallen cold and dead.

Name: _____

Date: _____

Class: _____

2.4

Part I Comparing Forms and Purposes of Poetry

Fill in the following chart noting the differences in forms and purpose for the three types of poetry we have studied.

Type of Poem	Form (list 3 characteristics)	Purpose (the purpose of a _____ is to)
haiku	* * *	
ode	* * *	
elegy	* * *	

1. What is the connection between the form and purpose of a **haiku**?

The purpose of a haiku is to _____ . Haikus

follow a _____ syllable pattern, don't _____ , and are filled

with _____ . The reason haikus are written like this is because they

mirror _____ . The _____ syllable pattern is like nature

because _____ .

Further, the form and purpose of a haiku match because the _____

and lack of _____ combine to create a _____

_____ , just like in nature!

Name: _____
Date: _____
Class: _____

2.5

Part I Apply

Write a haiku, ode, or elegy that maintains the form and purpose discussed yesterday and on assignment 2.4.

Include at least 3 of the literary devices (use assignments 1.3 and 2.1 for assistance).

After you have written your poem, answer the questions of the back of the page.

You may write your poem on this page or your own paper.

Name: _____

Date: _____

Class: _____

Part II Analyze

1. Which type of poem did you write? _____

2. Why did you choose this type of poem (purpose)? _____

3. How did you follow the form? _____

4. Choose one of the literary devices you used and explain how it contributed to the meaning of your poem:

(I used _____ in order to help my reader ... This adds to the meaning of my poem because ...)

Name: _____

Date: _____

Class: _____

3.1

Part I Answer the following questions in complete sentences:

1. What is the subject of "Please Don't Take My Air Jordans"? _____

2. What is Reg E. Gaines's theme? What message does he want to send to his reader? _____

3. How does Reg E. Gaines hold the reader's attention? _____

4. Provide a quotation from the poem that illustrates what you mean: _____

Part II Rhyme

5. Define rhyme: _____

6. When rhyme is created using the last words of a line, it is called **end rhyme**. Give an example of two words from "Please Don't Take My Air Jordans" that show end rhyme:

7. When two lines in a row rhyme, the pair is called a **couplet**. Give an example of two lines from "Please Don't Take My Air Jordans" that create a couplet:

Please Don't Take My Air Jordans

by reg e. gaines

my air jordans cost a hundred with tax
my suede starters jacket says raiders on the back
i'm stylin . . . smilin . . . lookin real mean cuz
it ain't about bein heard just bein seen

my leather adidas baseball cap
matches my fake gucci backpack
there's nobody out there looks good as me
but the gear costs money it sure ain't free

and i gots no job no money at all
but it's easy to steal fresh gear from the mall
parents say i shouldn't but i know i should
gots ta do what i can to make sure i look good

and the reason i have to look real fly
well to tell ya the truth man i don't know why
i guess it makes me feel special inside
when i'm wearin fresh gear i don't have to hide

but i really must get some new gear soon
or my ego will pop like a ten cent balloon
but security's tight at all the shops
everyday there are more and more cops

my crew's laughin at me cuz i'm wearin old gear
school's almost over summer is near
and i'm sportin torn jordans and need somethin new
there's only one thing left to do

cut school friday catch the subway downtown
check out my victims hangin around
maybe i'll get lucky and find easy prey
gots to get some new gear there's no other way

i'm ready and willin i'm packin my gun
this is serious bizness it sure ain't no fun
but i can't have my posse laughin at me
i'll cop somethin dope just wait you'll see

come out a the station west 4th near the park
brothers shootin hoops and someone remarks
HEY HOMES . . . WHERE'D YOU GET THOSE DEF NIKES
as i said to myself. . . i likes em . . . i likes

they were q-tip white bright and blinded my eyes
the red emblem of michael looked as if it could fly
not one spot of dirt the airs were brand new
had my pistol knew just what to do

followed him very closely behind
waited until it was just the right time
made a left turn on houston pulled out my gun and screamed
GIMME THEM JORDANS . . . and he tried ta run

took off fast but didn't get far
i fired (POW) he fell between two parked cars
he was coughin/cryin/blood dripped on the street
and i snatched them air jordans off a his feet

while layin there dyin all he could say was
please . . . don't take my air jordans away . . .
you think he'd be worried about stayin alive
as i took off with the jordans there were tears in his eyes

the very next day i bopped into school
with my brand new air jordans man was i cool
i killed to get them but hey . . . i don't care
cuz now. . . i needs a new jacket to wear

Name: _____

Date: _____

Class: _____

3.2

Part I Rhyme

1. Map the rhyme scheme of "Please Don't Take My Air Jordans":

2. What is the pattern, if any? _____

Part II Rhythm

1. Define rhythm, using your textbook or a dictionary: _____

2. Create your own definition of rhythm: _____

3. Reading out loud the first and second verse of "Please Don't Take My Air Jordans," which words or parts of words are stressed (said with more emphasis)?

4. Recalling the starter, which of the two spelling rules was easier to memorize, and why?

Name: _____

Date: _____

Class: _____

5. List other poems from class that use rhythm:

6. Why do poets use rhythm, if they don't necessarily want the reader to memorize the poem?

7. "Please Don't Take My Air Jordans" is an example of free verse poetry. Why do you think it is called free verse?

8. Explain how rhyme and rhythm help Reg E. Gaines create his message in "Please Don't Take My Air Jordans."

Reg E. Gaines uses rhyme and rhythm in "Please Don't Take My Air Jordans" to

. His message is that

Instead of using a structured form, Gaines writes a

Poem, which has no formal rules. This allows him to

Gaines cares about the sound of his poem just as much as what it means, for example the line

grabs the reader's

attention because it

The Cremation of Sam McGee

by Robert W. Service

There are strange things done in the midnight sun
By the men who toil for gold;
The Arctic trails have their secret tales
That would make your blood run cold;
The Northern Lights have seen queer sights,
But the queerest they ever did see
Was that night on the marge of Lake Lebarge
I cremated Sam McGee.

Now Sam McGee was from Tennessee, where the cotton blooms and blows.
Why he left his home in the South to roam 'round the Pole, God only knows.
He was always cold, but the land of gold seemed to hold him like a spell;
Though he'd often say in his homely way that "he'd sooner live in hell."

On a Christmas Day we were mushing our way over the Dawson trail.
Talk of your cold! through the parka's fold it stabbed like a driven nail.
If our eyes we'd close, then the lashes froze till sometimes we couldn't see;
It wasn't much fun, but the only one to whimper was Sam McGee.

And that very night, as we lay packed tight in our robes beneath the snow,
And the dogs were fed, and the stars o'erhead were dancing heel and toe,
He turned to me, and "Cap," says he, "I'll cash in this trip, I guess;
And if I do, I'm asking that you won't refuse my last request."

Well, he seemed so low that I couldn't say no; then he says with a sort of moan:
"It's the cursed cold, and it's got right hold till I'm chilled clean through to the bone.
Yet 'taint being dead—it's my awful dread of the icy grave that pains;
So I want you to swear that, foul or fair, you'll cremate my last remains."

A pal's last need is a thing to heed, so I swore I would not fail;
And we started on at the streak of dawn; but God! he looked ghastly pale.
He crouched on the sleigh, and he raved all day of his home in Tennessee;
And before nightfall a corpse was all that was left of Sam McGee.

There wasn't a breath in that land of death, and I hurried, horror-driven,
With a corpse half hid that I couldn't get rid, because of a promise given;
It was lashed to the sleigh, and it seemed to say: "You may tax your brawn and brains,
But you promised true, and it's up to you to cremate those last remains."

Now a promise made is a debt unpaid, and the trail has its own stern code.
In the days to come, though my lips were dumb, in my heart how I cursed that load.

In the long, long night, by the lone firelight, while the huskies, round in a ring,
Howled out their woes to the homeless snows—O God! how I loathed the thing.

And every day that quiet clay seemed to heavy and heavier grow;
And on I went, though the dogs were spent and the grub was getting low;
The trail was bad, and I felt half mad, but I swore I would not give in;
And I'd often sing to the hateful thing, and it hearkened with a grin.

Till I came to the marge of Lake Lebarge, and a derelict there lay;
It was jammed in the ice, but I saw in a trice it was called the "Alice May."
And I looked at it, and I thought a bit, and I looked at my frozen chum;
Then "Here," said I, with a sudden cry, "is my cre-ma-tor-eum."

Some planks I tore from the cabin floor, and I lit the boiler fire;
Some coal I found that was lying around, and I heaped the fuel higher;
The flames just soared and the furnace roared—such a blaze you seldom see;
Then I burrowed a hole in the glowing coal, and I stuffed in Sam McGee.

Then I made a hike, for I didn't like to hear him sizzle so;
And the heavens scowled, and the huskies howled, and the wind began to blow.
It was icy cold, but the hot sweat rolled down my cheeks, and I don't know why;
And the greasy smoke in an inky cloak went streaking down the sky.

I do not know how long in the snow I wrestled with grisly fear;
But the stars came out and they danced about ere again I ventured near;
I was sick with dread, but I bravely said: "I'll just take a peep inside.
I guess he's cooked, and it's time I looked;" . . . then the door I opened wide.

And there sat Sam, looking cool and calm, in the heart of the furnace roar;
And he wore a smile you could see a mile, and he said: "Please close that door.
It's fine in here, but I greatly fear you'll let in the cold and storm—
Since I left Plumtree, down in Tennessee, it's the first time I've been warm."

There are strange things done in the midnight sun
By the men who moil for gold;
The Arctic trails have their secret tales
That would make your blood run cold;
The Northern Lights have seen queer sights,
But the queerest they ever did see
Was that night on the marge of Lake Lebarge
I cremated Sam McGee.

Name: _____
Date: _____
Class: _____

3.4

Instructions: Use the sentence starters to practice drafting your poetry critique assignment.

Part I Hyperbole Use the sentence starters to write a paragraph explaining how **hyperbole** affects **tone**.

1. First, the poet uses hyperbole to give the poem a _____ and _____ tone, which is not what we expect from a poem about _____, also called an _____. For example, the line “_____” shows hyperbole because _____. This exaggeration makes the reader _____, which contributes to the _____ tone of the poem.

Part II Rhythm and rhyme Use the sentence starters to write a paragraph explaining how **rhythm and rhyme** affect **tone**.

2. Further, Service creates this _____ tone using rhythm and rhyme. The poem is organized into 4-line stanzas, each of which have two _____, or two lines in a row that rhyme. For example, “_____” He also uses _____, which repeats a similar end sound in the middle of the line, instead of at the end. The line “_____” has _____ words that rhyme – in just one line! Also, it is almost impossible to read the poem without picking up on the _____, or beat, which in this poem is _____. All this rhythm and rhyme give the poem a _____ quality, and helps to create the _____ tone.

Name: _____

Date: _____

Class: _____

Part III Apply *Show the connection between literary devices and theme or tone using the organizer:*

Author: _____, Poem: _____

Quotation:
Literary Device:

Theme:
Tone:

Explain the connection between the literary device and the theme or tone.

Poetry Critic Assignment

You are a writer for a monthly poetry magazine. Write a critique of a poem we have read in class, using quotations from the poem to respond to the question:

How does a poet use language to create meaning?

Poetry Critique Rubric

	1	2	3	4
Genre -literary devices identified -thesis presents concise interpretation	-literary devices not identified -lacks connection between use of devices and theme / tone.	-identifies at least one literary device used by the poet -attempts to connect use of devices to theme / tone.	-identifies multiple literary devices used by poet -adequately connects use of literary devices with theme / tone	-identifies multiple literary devices used by poet -clearly connects literary device to theme / tone of poem.
Focus -evidence from text used to support interpretation	-lacks central idea or support from the text.	-suggests central idea with limited support	-presents central idea with textual support	-clearly presents controlling idea, with multiple textual references
Organization -introduction gives road map; conclusion gives summary -transitions link ideas	-shows almost no attempt at beginning, middle, and end -lacks transitions	-inadequate introduction or conclusion leaves reader confused -ineffective transitions fail to connect ideas	-introduction and conclusion provide shape -transitions connect ideas.	-introduction and conclusion provide roadmap and summary, respectively, of writing -fluent transitions are smooth
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- Outline (5 points)
 - First Draft (10 points)
 - Revision Workshop (10 points)
 - 2nd Draft (5 points)
 - with Proofreading Evidence and Edits WS(10 points)
- /20 Final Draft (20 possible points, scored on rubric above)

State Equivalent: 1 2 3 4

/60 TOTAL

Name: _____

Class: _____

Date: _____

Response to Poetry Outline

Grabber / Hook + Thesis (theme + tone + literary devices used)

(e.g. keep your promises + humorous + hyperbole, rhyme/rhythm, imagery)

R/A #1 (literary device + theme + explanation of connection)

(e.g. hyperbole + theme keep your promises + shows how far a friend will go, keeps us interested)

R/A #2 (literary device + tone + explanation of connection)

(e.g. hyperbole + humorous + lightens the poem about death, makes reader laugh)

R/A #3 (literary device + theme, tone, reader, sound, etc. + explanation)

(e.g. rhythm/rhyme, hyperbole + helps reader remember theme, learn lesson of frontier)

Conclusion (theme + tone + literary devices used)

(e.g. keep your promises + humorous + hyperbole, rhyme/rhythm, imagery)

Writer's Name: _____

Date: _____

Class: _____

Reviser's name: _____

Revision Workshop (10 points)

Instructions to reviser: *Read the writer's paper. Fill in this worksheet.*

Instructions to writer: *Give your paper to your reviser, who will fill in the worksheet and give it back to you. Then, use the reviser's comments to write your second draft.*

Part I Identify Thesis and RAs *After reading the writer's paper, see if you understood it by filling in the following boxes:*

Thesis: _____

RA#1

RA#2

RA#3

Part II Introduction Checklist *Fill out the checklist after reading your partner's first paragraph.*

	Yes	No
Thesis <i>Does your partner express a knowledgeable thesis in a single, fluent sentence?</i>		
+	Δ	?

Writer's Name: _____

Date: _____

Class: _____

Reviser's name: _____

Part III Organization Checklist *Fill out the checklist after reading your partner's body paragraphs.*

Yes No

Roadmap <i>Does your partner's introduction provide a plan for the paper?</i>		
Transitions <i>Do your partner's paragraphs connect with transition words or phrases?</i>		
+	Δ	?

Part IV Evidence Checklist *Fill out the checklist after reading your partner's body paragraphs.*

Yes No

EEs for RA #1 <i>Does your partner use textual evidence (quotes) from the poems to support his or her RAs?</i>		
+	Δ	?

Part V Word Choice *Find 5 low-level words and replace them with higher-level academic vocabulary:*

<i>Low-level word</i>	<i>Revised higher-level academic vocabulary word</i>

Writer's Name: _____

Date: _____

Class: _____

Reviser's name: _____

Edits Workshop (5 points)

Part I Language Checklist *Fill out the checklist after reading your partner's letter.*

		Yes	No
Academic Language <i>Do fluent and varied sentences show a command of academic writing?</i>			
+	Δ	?	

Part II Conventions Checklist *Fill out the checklist after reading your partner's body paragraphs.*

		Yes	No
Capitalization and Spelling <i>Does your partner's use of academic language conventions (capitalization, spelling, and grammar) show attention to editing?</i>			
+	Δ	?	

Part III Proofread *Using the proofreading worksheet on the back, carefully correct your partner's paper.*

Name: _____

Date: _____

Class: _____

Poetry Tea Party II

List 5 types of poetry:	Tell the word for writing that is not poetry.	Tell the purpose of an elegy.	Give an example of a simile:	Give an example of personification:
Give an example of hyperbole:	Define idiom:	Define hyperbole:	Write a phrase with alliteration:	Define onomatopoeia:
Define metaphor:	Give an example of dialect:	Tell the purpose of an ode:	Tell the form of free verse poetry:	Define alliteration:
Define rhyme:	Give an example of metaphor:	Describe the form of an epic:	Give an example of an idiom:	Give an example of an onomatopoeia:
Tell what tone is:	Tell what the purpose of an epic is:	Define simile:	Tell the form of a sonnet:	Tell what internal rhyme is:

Poetry Critic Assignment

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How does a poet use language to create meaning?

Poetry Critique Rubric

	1	2	3	4
Genre -literary devices identified -thesis presents concise interpretation	-literary devices not identified -lacks connection between use of devices and theme / tone.	-identifies at least one literary device used by the poet -attempts to connect use of devices to theme / tone.	-identifies multiple literary devices used by poet -adequately connects use of literary devices with theme / tone	-identifies multiple literary devices used by poet -clearly connects literary device to theme / tone of poem.
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- Outline (5 points)
- First Draft (10 points)
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- 2nd Draft (5 points)
- with Proofreading Evidence and Edits WS(10 points)
- /20 Final Draft (20 possible points, scored on rubric above)

State Equivalent: 1 2 3

18

58 /60 TOTAL

~~4.15.08~~ 4.17.08
U-W

I'm sure you've noticed that when you read poems they make you feel and understand where the poet is coming from. Poets do that on purpose! They use literary devices to make you feel like you're a part of their scenes. In the poem "Ode to Summer Nights" by Jiin Choi she does that as well. By using similes, metaphors, and onomatopoeias, Jiin Choi makes us believe we're in actual summer nights and makes us understand her purpose of writing this poem.

First, Jiin Choi uses similes to describe summer nights, that contributes to the amazed tone she uses throughout the poem. She says "the sky like a sparkling teeth of a heavenly smile". Using the words "sparkling" and "heavenly" really makes the audience think about the sky during summer nights.

Second, she uses metaphors to be more specific about summer nights, which contributes to her continued amazed tone. When she says "The air is a gust of sweetness" she makes us realize how fresh and comfortable the summer breeze is.

Last, Jiin Choi uses onomatopoeias to describe her theme. Since her theme is the beauty of summer nights by saying "Cooling the fiery licks of the midday sun", she makes us think about beautiful sunsets we have on summer nights. She also makes us think about the hot rays of the sun on summer days, and then get cooled by her theme, summer nights.

All in all, the words poets use really matter and create meaning to what they are saying. Literary devices help poets connect to their reader in an indirect way. That makes the audience want to keep reading the poem to figure out what the theme is. The tone the author uses helps the audience get to the theme, but without literary devices we wouldn't even be interested in finding the theme because we wouldn't be entertained.

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Outline (5 points)

First Draft (10 points)

Revision Workshop (10 points)

2nd Draft (5 points)

with Proofreading Evidence and Edits WS(10 points)

Final Draft (20 possible points, scored on rubric above)

State Equivalent: 1 2 3 4

56/60 TOTAL

4/17

DANIS

Final Draft

Have you ever kept your promises, because Cap did keep his promise. "The Cremation of Sam McGee" by Robert Service is funny, exciting, and the theme is easier to remember because of the hyperbole, rhythm, and rhyme. Hyperbole connects to the tone, rhythm and rhyme connect to the tone also and the theme connects to the rhythm.

First, the poet uses hyperbole to give the poem's funny and exciting tone, which is not what we expected from a poem about death also called an elegy. For example, the line "He was always cold, but the land of gold seemed to hold him like a spell; though he'd often say in his homely way that sooner live in hell." Shows hyperbole because it gets ~~these~~ ^{this} lines people excited about what is going to happen next. This exaggeration makes the reader want to read more, which contributes to the funny tone of the poem.

Further, Service creates this comical tone using rhythm and rhyme. The poem is organized into 4-line stanzas, each of which have two couplets, or two lines in a row that rhyme. For example, "On a Christmas day we were musing

our way over the Dawson trail. Talk of your
cold! through the packer's fold it stabbed like
a driven nail." He also uses internal rhyme,
which repeats or similar end sounds in the
middle of the line, instead of at the end. The
line "Now Sam McGree was from Tennessee,
where the cotton blooms and blows" has 2
words that rhyme in just one line! Also, it is
almost impossible to read the poem without
picking upon the rhythm, or beat, which in this
poem is fast. All this rhythm and rhyme give
the poem a song-like quality, and helps to
create the comical tone.

The song-like quality of the poem helps the
reader remember its message to keep your
promises. The theme is revealed in the 4th
stanza, when Sam asks Cap "So I want you
to swear that, foul or fair, you'll cremate my
last remains." To do so is no easy task as the
next five stanzas tell you about Sam McGree
dying on the way. For example, "There wasn't
a breath in that land of death, and I hurried,
driven." In the end, Cap honors his promise by
taking him to the boiler. The ballad teaches the
reader that you have to keep your promises

driven." In the end, Cap honors his promise
by taking him to the boiler. The ballad
teaches the reader that you have to keep your
promises or else your conscience will
disturb you because of the songlike quality
of the poem, the ~~reader~~ ^{poet} teaches a lesson
to the readers.

Concluding, hyperbole connects to the tone,
rhythm and rhyme connect to the tone
also and the theme connects to
the rhythm. Can you keep your
promises?

Poetry Critic Assignment

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- /20 Final Draft (20 possible points, scored on rubric above)

State Equivalent: 0 1 2 3 4

46 TOTAL

Final Draft:

4-17-08

D. V. &

first, the poem uses hyperbole to give the poem a funny and play-full tone, which is not what we expect from a poem ~~about~~ about the death, also called an elegy, for ex: the line "There wasn't a breath in that land of death" shows hyperbole because there was breath for him and the dog.

This exaggeration makes the reader think and pay attention in the poem and make it playful, which contributes to the funny tone of the poem.

Further service creates this funny tone using rhythm and rhyme. The poem is organized into 4-line stanzas each of which have two couplets or two lines in a row that rhyme. Like for example, "I looked at

Poetry Critic Assignment

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State Equivalent: 1 2 3 4

52/60 TOTAL

4/17/08
cornell

Final Draft

Have you ever wonder that trains were evil back then? Well Emily Dickinson uses extended metaphors, similes and onomatopoeia to describe the theme and the tone. She uses literary devices to describe why trains are evil. She even uses literary devices to show what's she comparing.

First, literary devices effect theme because some devices help you figure out what is the tone. I'm going to show you by using these quotes. "Then, prodigious step around 2 pile of mountains. Some devices show you the the connection between things.

Second, literary devices effect theme because some device help you figure out what the tone. I'm going to show you how by using these quote. "I like to see it lap the miles and lick the valley up." That means that trains are destroying nature. So now you know that the tone is mad and negative.

Further, more, literary devices help you find the theme and one of the devices is an extended metaphor. That tell you what it's comparing and what it's comparing might be the subject. In this poem what it's comparing is a horse and a train but that's not the theme. The theme is that trains are evil.

Finally, in conclusion you know have Emily Dickinson uses literary devices and how it effect the theme and tone. You know what's the tone of this poem wich is mad and negative. Finally you know what the theme of this poem is wich is trains are evil.