

top....And

tippy-

then

to the
way up

I slide
and slide

all the

oooh what

climb up

a ride

until I

I slide

I climb

and glide

and still

I slip and

and climb

slide and

I climb

slide and

and then

slide and

climb...

then I

Slide

stop.



Poems to Play with (in Class)
Sample Unit of Study for Grades 3-5
Office of Curriculum, Standards and Academic Engagement
Department of English Language Arts

NYC Department of Education
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Unit of Study

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Office of English Language Arts

The Office of English Language Arts (ELA) develops policy and program recommendations to meet the educational needs of New York City Public School Kindergarten through Grade 12 students.

This unit of study has been developed for classroom teachers. Feel free to use and adapt any or all materials contained herein.

This unit was written by Anna Commitante and Denise Jordan. Denise Jordan edited and formatted the unit.

Cover credit: Illustration for “Slide,” cropped. From *Outside the Lines: Poetry at Play* by Brad Burg, illustrated by Rebecca Gibbon.

Poems to Play with (in Class)

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Principles of Quality English Language Arts Instruction

Quality English Language Arts instruction must:

address the unique needs of each learner and adapt instructional strategies to teach to the students' strengths, including a wide range of engaging materials, with multiple levels and genre so that there are multiple ways for students to experience literacy learning;

explicitly teach how to make meaning, using modeling and demonstration, and include time to practice what is taught. After modeling new strategies clearly, students practice skills while teachers observe and give pointed, differentiated feedback;

build upon what students are able to do independently, and extend this learning through various materials and supports to scaffold the students' learning;

maximize students' time reading and writing, especially the kind of authentic reading and writing that goes on in the world outside of school, and blend reading and writing into every subject area;

give students many opportunities to discuss what they read and write, both with teachers and with each other.

LEARNING AND PERFORMANCE STANDARDS RELATED TO POETRY

NEW YORK STATE STANDARDS	REPRESENTATIVE ENGLISH LANGUAGE ARTS PERFORMANCE INDICATOR
Reading	
<i>Standard 1: Students will read for information and understanding</i>	<p>Make appropriate and effective use of strategies to construct meaning from poems, such as prior knowledge, context clues, and decoding</p> <p>Support inferences about ideas with reference to features such as vocabulary</p> <p>Paraphrase what has been read</p>
<i>Standard 2: Students will read for literary response and expression</i>	<p>Read, view, and interpret texts from a wide variety of authors, and subjects</p> <p>Recognize some features that distinguish the poetry genre and use those features to aid comprehension</p> <p>Distinguish between different forms of poetry, such as haiku, limerick, free verse, ode</p> <p>Use inference to understand the text</p> <p>Read poems aloud accurately and fluently</p> <p>Recite poems from memory</p>
<i>Standard 3: Students will read for critical analysis and evaluation</i>	<p>Read and form opinions about a variety of texts</p> <p>Recognize the role of point of view and purpose when evaluating and analyzing poetry</p> <p>Evaluate strategies for reading critically</p>
<i>Standard 4: Students will read for social interaction</i>	<p>Share reading experiences with a peer or adult; for example, read together silently or aloud or discuss reactions to texts</p> <p>Recognize the types of language (Example:, informal vocabulary, jargon, email conventions) that are appropriate to social communication</p>

NEW YORK STATE STANDARDS	REPRESENTATIVE ENGLISH LANGUAGE ARTS PERFORMANCE INDICATOR
Writing	
<i>Standard 1: Students will write for information and understanding</i>	<p>Present information clearly in written forms such as summary, report, poster, chart</p> <p>Select a focus, point of view and organization for written presentations</p> <p>Use details, examples, anecdotes or personal experiences to explain or clarify</p> <p>Use the writing process to produce texts</p> <p>Use writing conventions including spelling, punctuation, and capitalization appropriate to the poetic forms</p>
<i>Standard 2: Students will write for literary response and expression</i>	<p>Write original literary texts</p> <p>Present personal responses to poetry that make reference to characters, ideas, vocabulary, and text structure</p> <p>Explain the meaning of poems with some attention to meaning beyond the literal level</p> <p>Create their own poems using elements of poetry they have read, and appropriate vocabulary</p> <p>Observe the conventions of grammar and usage, spelling and punctuation</p>
<i>Standard 3: Students will write for critical analysis and evaluation</i>	<p>State an opinion orally or in writing, supporting opinions with some evidence</p> <p>Monitor and adjust written presentations to meet the criteria for competent performance</p> <p>Use effective vocabulary and follow the rules of grammar, usage, spelling and punctuation in persuasive writing.</p>

NEW YORK STATE STANDARDS	REPRESENTATIVE ENGLISH LANGUAGE ARTS PERFORMANCE INDICATOR
Writing	
<i>Standard 4: Students will write for social interaction</i>	Use written messages to establish, maintain and enhance personal relationships with others.
Listening	
<i>Standard 1: Students will listen for information and understanding</i>	Identify the speaker's purpose and motive for communicating information Recognize appropriate voice and tone
<i>Standard 2: Students will listen for literary response and expression</i>	Recognize features that distinguish poems read aloud and use those features to aid comprehension Use inference to understand poems read aloud
<i>Standard 3: Students listen for critical analysis and evaluation</i>	Form opinions about presentations Evaluate strategies for listening critically and adjust strategies to understand the experience more fully
<i>Standard 4: Students will listen for social interaction</i>	Listen attentively and recognize when it is appropriate to speak Participate in group discussions Take turns speaking and respond to others' ideas in conversations on familiar topics
Speaking	
<i>Standard 1: Students will speak for information and understanding</i>	Present information clearly in forms such as summary, paraphrase, and report Select a focus, organization and point of view for oral presentation Use details, examples, anecdotes or personal experiences to explain or clarify information Include relevant information and exclude extraneous information

NEW YORK STATE STANDARDS	REPRESENTATIVE ENGLISH LANGUAGE ARTS PERFORMANCE INDICATOR
Speaking	
<i>Standard 2: Students will speak for literary response and expression</i>	<p>Ask and respond to questions and follow-up questions to clarify interpretation</p> <p>Present interpretations, analysis and reactions to the content and language of a poem</p> <p>Present personal responses to literature that refer to the characters, ideas, vocabulary and poem structure</p> <p>Perform dramatic readings or recitations of poems</p>
<i>Standard 3: Students will speak for critical analysis and evaluation</i>	<p>Engage in collaborative conversations, such as discussions, paired reading and responding, and cooperative group discussions</p> <p>Express opinions orally, supporting opinions with some evidence</p> <p>Present arguments for views, providing supporting evidence</p> <p>Monitor oral presentations to include good content, and effective delivery</p>
<i>Standard 4: Students speak for social interaction</i>	<p>Speak extemporaneously to clarify or elaborate</p> <p>Recognize when it is appropriate to speak in a discussion or conversation</p> <p>Speak informally with people, individually and in group setting</p>

THE PLANNING PROCESS

HOW THIS UNIT WAS DEVELOPED

- We began with a brisk brainstorming session around the topic of poetry and charted the results in a web (attached). While brainstorming elicited an extensive list of topics and ideas, we chose to focus on poems that students will have fun “playing with” and thinking about.
- After the brainstorm web was completed, the essential questions were developed. An essential question is a question that asks students to think beyond the literal. A good essential question is multi-faceted and open to discussion and interpretation. The essential questions identified for this unit of study are

What is a poem? How do you read a poem?

- **Focus Questions** or **Guiding Questions** were then developed. We thought about the goals and objectives of the unit when formulating the Focus or Guiding Questions. Did the focus questions fit with the overall unit goals and objectives and would they be helpful with daily lesson planning?
- Student outcomes were determined by thinking about what we expected students to know, understand and be able to do by the end of the unit. The processes for that learning (how the learning would occur) and the desired student understandings were also considered.
- We thought about the kind of background knowledge and information that a teacher would find useful and included this information (such as types of poetry, figurative language, terms, etc.)
- We searched books and websites for poems that fit well with our theme of playing with words and language.
- Sample lessons and activities were developed, as well as ideas for launching the unit to introduce the content, build interest and engage students.

- Various types of assessments were considered to match the goals of the lesson and that could be easily adapted to meet the needs of diverse learners.
- A variety of differentiated activities for independent or small group learning to allow students to create, share, practice or extend their knowledge while capitalizing on student skill levels and interests.
- We thought carefully about the possible culminating projects to help students extend, validate and celebrate their learning.
- We compiled a comprehensive bibliography of appropriate and varied resources.

Questions to consider before you begin:

- What are your own ideas and feelings about poetry?
- What are your favorite poems? Which poems do you read over and over? Why?
- How will you share your value of poetry with your students?
- How can you help students discover the interconnectedness of all literary genres?
- How can you help your students pay close attention to words and language?
- How will you help your students communicate through this genre?

Things to do before beginning the unit:

Read through the entire unit prior to beginning the work with your students. You may decide to use the poems we suggest or you may wish to select your own collection of poems. You may want to adapt some lessons, add others and of course, think of your own culminating project(s) too. You may have different ideas about goals and outcomes, skills and strategies for a unit of study on poetry for your students.

Please keep in mind that this guide is meant to offer some ideas of what a poetry unit of study can look like. Feel free to adapt and use in whatever way meets your teaching goals and the needs of your students.

Spend some time exploring the Children’s Poetry Archive website at <http://www.poetryarchive.org/childrensarchive/home.do> . This is an amazing resource with hundreds of poems that are suitable for students as well as “guided tours” by poets writing today.

Prepare and gather your resources: copies of poems that you will use, books, anthologies, magazines, assessments and other materials that will help make this unit a success.

Create a poetry center.

Teacher Background/Introduction

**“words huggin up words
an saying I want to be a poem today
rhyme or no rhyme”**

from “Poetry Jump-up” by John Agard, in *Poetry Jump-up* (Puffin, 1990)

One of the great things about teaching poetry to students in the elementary grades is that they already come to you with openness for the genre. They will also have had some exposure to the genre due to its frequent use in primary grade classrooms. As teachers, we now want to extend and expand both their knowledge of and appreciation for poetry. We want them to experience the power of precise words and carefully chosen language. We want them to understand that good poems - powerful words and images - have the ability to inspire, motivate, awaken, amuse and help us see things in new ways.

We want students to also appreciate that through this genre writers share their experiences, thoughts and strong feelings about something.

As a genre, poetry has been with us for many thousands of years and counts as one of the earliest forms of spoken and written expression.

Most early poetry is thought to have grown from an oral tradition of reciting or singing. It may have also been a means of remembering the past as when prehistoric peoples passed down their oral history in poetic language and song. Early poetry is believed to be connected to not only music, but chanting and prayer. The oldest poem (for which we have as evidence cuneiform-inscribed clay tablets) is the Sumerian Epic of Gilgamesh, a hero-king.

Poems have been written by all cultures and peoples of the past and poems continue to be written today. It has been and continues to be a vital form of personal expression. This is important for our students to understand.

We also want to challenge our students to approach poems first with open eyes, ears, hearts and minds – to revel in the rhythm of language, to marvel at the pairing of two words, to laugh at an amusing metaphor or telling and to be able to say to themselves: Wow!

Of course we also want to develop their skills to think analytically, imaginatively and critically about and across poems, but first we must ask them to embrace the genre, to be immersed in it and thereby realize its potential for creative expression.

As students progress through this unit, they will read, think about, question, discuss, write about, write and perform their own and others' poems. They will think critically and thoughtfully about words, language and poetic structure and literary devices. They will also ponder what makes a poem a poem.

The unit can be easily adapted to address your students' various interests and skill levels. Each lesson can also be differentiated based on student needs.

We suggest that the unit culminate in a final project, product or performance. One or more of the following final student projects will provide students with opportunities to share and celebrate their learning:

- Poetry Foldables (of students' own poetry or that of a favorite author) See Appendix 3
- Poetry Anthologies
- Poetry Read-a-thon

ONE PAGE UNIT PLANNING GUIDE

ESSENTIAL QUESTION

What is a poem? How do you read a poem?

Content/Academic Vocabulary (sample)

Poem, rhyme, stanza, rhythm, verse, simile, metaphor, onomatopoeia, figurative language, Haiku, narrative, limerick

Focus Questions



What is a poem? Why do poems look different from other kinds of writing? Where do poets get their ideas and inspiration? What kinds of poems are there? How do poets choose their words? What are poems about? Do poems have special meanings?



Student Outcomes

Think about what you want the student to know and be able to do by the end of this unit.

Content, Process and Skills

Read a large variety of poems	Draft, revise and publish own poems
Analyze and interpret poems	Ask questions to clarify meaning
Write own poems	Interpret poems orally and in writing
Understand and use figurative language	Recite poems aloud
Know and understand poetic structures and terms	Work cooperatively to annotate poems
Increase fluency through repeated readings	Use evaluative skills to critique poems
Acquire precise vocabulary	Experiment with various poetic structures
Understand and appreciate word choice	Acquire an appreciation of poetry

BRAINSTORM WEB

ASSESSMENT

- Reflections
- Student poetry
- Graphic Organizers
- Presentation & performance
- Culminating project

READING

- Read a variety of poems that express different ideas
- Read a variety of poems that demonstrate a range of poetic forms and devices
- Analyze title, connotation, attitude/tone, shifts and theme
- Read a variety of poems by the same author

WRITING

- Write a collection of original poems that reflect different forms
- Respond to poetry
- Write poems modeled after a specific poem (form or topic)
-

Poems to Play with (in Class)
 What is a poem?
 How do you read a poem?

LISTENING & SPEAKING

- Listen to a variety of audio versions of poems and spoken word
- Listen to songs using traditional rhymes
- Participate in read-arounds, choral readings and clapping out rhythms
- Perform original poetry
- Present an author study of a poet

WORD WORK/ VOCABULARY

- Create poetry word wall
- Work on anticipatory vocabulary worksheets for poems with challenging vocabulary
- Word webs
- Function of punctuation
- Learn literary terms associated with poetry
- Use new terms in own writing

ANCHOR TEXTS

- See appendix

PRODUCTS/ PUBLICATIONS

- Word wall
- Poetic devices charts
- Venn Diagrams
- author studies
- quick writes
- original poetry
- reflections

INTERDISCIPLINARY CONNECTIONS

Music: rhythm, songs

Arts: drawing an interpretation of a poem, creating artwork to accompany a collection of poems

Lesson 1: The Poetry Pass**Focus Question:** What is a Poem?**Teaching Point:** In this lesson students will be introduced to a variety of poems. Students will also read poems and categorize them according to likeness and difference.**Why/Purpose/Connection:** Having students engage with a large variety of poems is important to demonstrate the many forms, types and structures of poetry that exist. (The poems introduced in this lesson will be used again throughout the unit as students immerse themselves fully in the genre.)**Materials:**

Prepare (in advance) a large selection of poems (printed from web or typed onto individual sheets of papers). Make sure that there are at least 2-3 poems for each student in the class.

Classic poems are included with this lesson. The poems of Shel Silverstein, Jack Prelutsky, Karla Kuskin, Arnold Adoff, Valerie Worth, Douglas Florian, Eloise Greenfield, John Ciardi and Nikki Grimes should also be used for the poetry pass. The text of these poems is not included due to copy write issues, please see the websites below to download copies or consult your library.

<http://www.shelsilverstein.com/indexSite.html>

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

“Why Nobody Pets the Lion at the Zoo ” by John Ciardi

<http://www.poetryfoundation.org/archive/poem.html?id=181364>

“I Wish My Father Wouldn’t Fix Things” by Jack Prelutsky

<http://www.jackprelutsky.com/flash/parentPoems/FatherNoFix.pdf> (Other poems available also in pdf.)

“The Creature in the Classroom” by Jack Prelutsky

<http://www.jackprelutsky.com/flash/parentPoems/CreatureClassroom.pdf>

“Harriet Tubman” by Eloise Greenfield

<http://poetryforchildren.tripod.com/poetryforchildren/id32.html>

“If I Were in Charge of the World” by Judith Viorst

<http://poetryforchildren.tripod.com/poetryforchildren/id24.html>

“Delicious Wishes” by Douglas Florian

<http://poetryforchildren.tripod.com/poetryforchildren/id24.html>

“Treasure” by Lee Bennett Hopkins

<http://poetryforchildren.tripod.com/poetryforchildren/id26.html>

“I woke up this morning” by Karla Kuskin

<http://poetryforchildren.tripod.com/poetryforchildren/id35.html>

“Ode to Family Photographs” by Gary Soto

<http://poetryforchildren.tripod.com/poetryforchildren/id38.html>

“Concrete” (shape poem) by Karla Kuskin

<http://poetryforchildren.tripod.com/poetryforchildren/id42.html>

“Garbage” by Valerie Worth

<http://poetryforchildren.tripod.com/poetryforchildren/id43.html>

“Chairs” by Valerie Worth <http://twowritingteachers.wordpress.com/2007/06/15/poetry-friday/>

“The Best Test” by Jeff Moss

<http://poetryforchildren.tripod.com/poetryforchildren/id45.html>

Model/Demonstration:

Introduction: In this lesson students will be exposed to a large variety of short poems. It is best to use poems that are different since students should come away with an understanding of the variety that exists within the genre. For example some poems can rhyme, others should not, some can be about feelings, people, objects, experiences, etc. Some can tell stories, etc. Use the poems included with this lesson or choose your own.

- Place one to three poems onto each student’s desk (depending on the length of the poems and your students).
- Give students 15 minutes to read the poems, reminding them to read the poems more than once.
- After 15 minutes, tell the students that they are going to write only one sentence that tells what they think their poem was about. Then they will play “poetry pass” – of the 2-3 poems they read, they will select their favorite and pass it to a

friend/classmate. Play poetry pass as many times as you think your students can handle (3-5 passes).

- After each pass, students will write one sentence that states what the poem is about.
- After a sufficient number of “passes” ask that students pause and answer the question “What is a poem?” based on their reading of the poems.
- Chart class responses and remind students to share new insights/observations paying attention to what others have stated.

Independent/Paired/Group Activity:

Students can be placed into groups of 3-5 or work in pairs so that each group/pair has 5-10 poems. Each group or pair will read their poems and then categorize the poems according to criteria selected by the group. They will categorize poems according to their similarities. (For example they can categorize poems according to those that rhyme versus those that do not rhyme, they can categorize according to how the poem is written- stanza versus paragraph, etc.) Students decide how they will group the poems and will explain their choices.

Share/Closure:

Student groups can share their categories and explain their choices.

Teacher challenges students to write a definition that answers the question: What is a poem?

Writing Activity:

Students can write a reflection in their notebooks based on the poetry pass activity.

Students can select a favorite from among the poems read and try to write in that style/structure.

Assessment: Teacher review students categories and reflections

August Heat

Anonymous

In August, when the days are hot,
I like to find a shady spot,
And hardly move a single bit--
And sit--
And sit--
And sit--
And sit!

The New Colossus by Emma Lazarus

Not like the brazen giant of Greek fame,
With conquering limbs astride from land to land;
Here at our sea-washed, sunset gates shall stand
A mighty woman with a torch, whose flame
Is the imprisoned lightning, and her name
Mother of Exiles. From her beacon-hand
Glow world-wide welcome; her mild eyes command
The air-bridged harbor that twin cities frame.
“Keep, ancient lands, your storied pomp!” cries she
With silent lips. “Give me your tired, your poor,
Your huddled masses yearning to breathe free,
The wretched refuse of your teeming shore.
Send these, the homeless, tempest-tost to me,
I lift my lamp beside the golden door!”

Ars Poetica - Archibald MacLeish (1926)

A poem should be palpable and mute
As a globed fruit,
Dumb
As old medallions to the thumb,
Silent as the sleeve-worn stone
Of casement ledges where the moss has grown—
A poem should be wordless
As the flight of birds.
A poem should be motionless in time
As the moon climbs,
Leaving, as the moon releases
Twig by twig the night-entangled trees,
Leaving, as the moon behind the winter leaves,
Memory by memory the mind—
A poem should be motionless in time
As the moon climbs.
A poem should be equal to:
Not true.
For all the history of grief
An empty doorway and a maple leaf.
For love
The leaning grasses and two lights above the sea—
A poem should not mean
But be.



January, 1795 (Excerpt) By Mary Robinson

Pavement slipp'ry, people sneezing,
Lords in ermine, beggars freezing;
Titled gluttons dainties carving,
Genius in a garret starving.

Lofty mansions, warm and spacious;
Courtiers cringing and voracious;
Misers scarce the wretched heeding;
Gallant soldiers fighting, bleeding.

Wives who laugh at passive spouses;
Theatres, and meeting-houses;
Balls, where simp'ring misses languish;
Hospitals, and groans of anguish.



Barter by Sara Teasdale

Life has loveliness to sell,
 All beautiful and splendid things,
Blue waves whitened on a cliff,
 Soaring fire that sways and sings,
And children's faces looking up
Holding wonder like a cup.

Life has loveliness to sell,
 Music like a curve of gold,
Scent of pine trees in the rain,
 Eyes that love you, arms that hold,
And for your spirit's still delight,
Holy thoughts that star the night.

Spend all you have for loveliness,
 Buy it and never count the cost;
For one white singing hour of peace
 Count many a year of strife well lost,
And for a breath of ecstasy
Give all you have been, or could be.

<http://poetryoutloud.org/poems/poem.html?id=172055>

Nature XXVII, Autumn by Emily Dickinson (1830–1886)

The morns are meeker than they were,
The nuts are getting brown;
The berry's cheek is plumper,
The rose is out of town.

Beneath the Sea

Were I a fish beneath the sea,
Shell-paved and pearl-brocaded,
Would you come down and live with me,
In groves by coral shaded?

No washing would we have to do;
Our cushions should be sponges--
And many a great ship's envious crew
Should watch our merry plunges!

A., E. and M. Keary, from *Enchanted Tulips and Other Verses for Children*, MacMillan,
1912

Weather

Whether the weather be fine,
Or whether the weather be not,
Whether the weather be cold,
Or whether the weather be hot,
We'll weather the weather
Whatever the weather,
Whether we like it or not!

Traditional

The Daughter of the Farrier

The daughter of the farrier
Could find no one to marry her,
Because she said
She would not wed
A man who could not carry her.

The foolish girl was wrong enough,
And had to wait quite long enough;
For as she sat
She grew so fat
That nobody was strong enough.

Traditional

Miss T.

by Walter De La Mare

It's a very odd thing--
As odd as can be--
That whatever Miss T. eats
Turns into Miss T.;
Porridge and apples,
Mince, muffins and mutton,
Jam, junket, jumbles--
Not a rap, not a button
It matters; the moment
They're out of her plate,
Though shared by Miss Butcher
And sour Mr. Bate;
Tiny and cheerful, And neat as can be,
Whatever Miss T. eats
Turns into Miss T.

Eletelephony

by Laura E. Richards

Once there was an elephant,
Who tried to use the telephant--
No! no! I mean an elephone
Who tried to use the telephone--
(Dear me! I am not certain quite
That even now I've got it right.)

Howe'er it was, he got his trunk
Entangled in the telephunk;
The more he tried to get it free,
The louder buzzed the telephee--
I fear I'd better drop the song
Of elephop and telephong!)

Grandpa Dropped His Glasses by Leroy F. Jackson

Grandpa dropped his glasses once
In a pot of dye,
And when he put them on again
He saw a purple sky.
Purple fires were rising up
From a purple hill,
Men were grinding purple cider
at a purple mill.
Purple Adeline was playing
With a purple doll;
Little purple dragon flies
Were crawling up the wall.
And at the supper-table
He got crazy as a loon
From eating purple apple dumplings
With a purple spoon.

Mr. Nobody

I know a funny little man,
As quiet as a mouse,
Who does the mischief that is done
In everybody's house!
There's no one ever sees his face,
And yet we all agree
That every plate we break was cracked
By Mr. Nobody.

'Tis he who always tears our books,
Who leaves the door ajar,
He pulls the buttons from our shirts,
And scatters pins afar;
That squeaking door will always squeak,
For, prithee, don't you see,
We leave the oiling to be done
By Mr. Nobody.

He puts damp wood upon the fire,
That kettles cannot boil;
His are the feet that bring in mud,
And all the carpets soiled.
The papers always are mislaid,
Who had them last but he?
There's no one tosses them about
But Mr. Nobody.

The finger marks upon the door
By none of us are made;
We never leave the blinds unclosed,
To let the curtains fade.
The ink we never spill; the boots
that lying round you see
Are not our boots -- they all belong
To Mr. Nobody.

Traditional

Jonathan Bing

by Beatrice Curtis Brown

Poor old Jonathan Bing
Went out in his carriage to visit the King,
But everyone pointed and said, "Look at that!
Jonathan Bing has forgotten his hat!"
(He'd forgotten his hat!)

Poor old Jonathan Bing
Went home and put on a new hat for the King,
But by the palace the soldier said, "Hi!
You can't see the King; you've forgotten your tie!"
(He'd forgotten his tie!)

Poor old Jonathan Bing,
He put on a beautiful tie for the King,
But when he arrived, and Archbishop said, "Ho!
You can't come to court in pajamas, you know!"

Poor old Jonathan Bing
Went home and addressed a short note to the King:
"If you please will excuse me, I won't come to tea;
For home's the best place for all people like me!"

Antonio

by Laura E. Richards

Antonio, Antonio
Was tired of living alonio.
He thought he would woo
Miss Lissamy Lu,
Miss Lissamy Lucy Molonio.

Antonio, Antonio,
Rode off on his polo-ponio.
He found the fair maid
In a bowery shade,
A-sitting and knitting alonio.

Antonio, Antonio,
Said, "If you will be my ownio,
I'll love you true,
And I'll buy for you
An icery creamery conio!"

Oh, Nonio, Antonio!
You're far too bleak and bonio!
And all that I wish,
You singular fish,
Is that you will quickly begonio."

Antonio, Antonio,
He uttered a dismal moanio;
Then he ran off and hid
(Or I'm told that he did)
In the Antecatarctical Zonio.

Iroquois Lullaby

Ho, Ho, Watanay,
Ho, Ho, Watanay,
Ho, Ho, Watanay,
Kiyokena, Kiyokena.
Do, do, mon petit,
Do, do, mon petit,
Do, do, mon petit,
et bonne nuit, et bonne nuit.
Slumber, my little one,
Slumber, my little one,
Slumber, my little one
and gently sleep, so gently sleep.

Land of the Silver Birch

Land of the silver birch
Home of the beaver
Where still the mighty moose
Wanders at will
Blue lake and rocky shore,
I will return once more,
Boom de de boom, boom de de boom
Boo-oo-oo-oo-oom.

<http://www.earlyliterature.ecsd.net/cultures.htm>

The Hippopotamus

by Ogden Nash
Behold the hippopotamus!
We laugh at how he looks to us,
And yet in moments dank and grim,
I wonder how we look to him.
Peace, peace, thou hippopotamus!
We really look all right to us,
As you no doubt delight the eye
Of other hippopotami.

The Germ by Ogden Nash

A mighty creature is the germ,
Though smaller than the pachyderm.
His customary dwelling place
Is deep within the human race.
His childish pride he often pleases
By giving people strange diseases.

The Centipede by Ogden Nash

I objurgate the centipede,
A bug we do not really need.
At sleepy-time he beats a path
Straight to the bedroom or the bath.
You always wallop where he's not,
Or, if he is, he makes a spot.

The Yak

By Hilaire Belloc (1870-1953)

As a friend to the children commend me the Yak.
You will find it exactly the thing:
It will carry and fetch, you can ride on its back,
Or lead it about with a string.
The tartar who dwells on the plains of Tibet
(A desolate region of snow)
Has for centuries made it a nursery pet,
And surely the Tartar should know!
Then tell your papa where the yak can be got,
And if he is awfully rich
He will buy you the creature - or else he will *not*,
(I can not be positive which.)

Some One

by Walter De La Mare

Some one came knocking

At my wee, small door;

Some one came knocking,

I'm sure - sure - sure;

I listened, I opened,

I looked to left and right,

But naught there was a-stirring

In the still dark night;

Only the busy beetle

Tap-tapping in the wall,

Only from the forest

The screech-owl's call,

Only the cricket whistling

While the dewdrops fall,

So I know not who came knocking,

At all, at all, at all.

Sea Fever – John Mansfield

I must go down to the seas again, to the lonely sea and the sky,
And all I ask is a tall ship and a star to steer her by,
And the wheel's kick and the wind's song and the white sail's shaking,
And a grey mist on the sea's face and a grey dawn breaking.

I must go down to the seas again, for the call of the running tide
Is a wild call and a clear call that may not be denied;
And all I ask is a windy day with the white clouds flying,
And the flung spray and the blown spume, and the sea-gulls crying.

I must go down to the seas again, to the vagrant gypsy life,
To the gull's way and the whale's way where the wind's like a whetted knife;
And all I ask is a merry yarn from a laughing fellow-rover,
And quiet sleep and a sweet dream when the long trick's over.

There is Another Sky by Emily Dickinson

There is another sky,
Ever serene and fair,
And there is another sunshine,
Though it be darkness there;
Never mind faded forests, Austin,
Never mind silent fields -
Here is a little forest,
Whose leaf is ever green;
Here is a brighter garden,
Where not a frost has been;
In its unfading flowers
I hear the bright bee hum:
Prithee, my brother,
Into my garden come!

I'm Nobody! Who Are You?
by Emily Dickinson

I'm Nobody! Who are you?
Are you -- Nobody -- Too?
Then there's a pair of us!
Don't tell! they'd advertise -- you know!

How dreary -- to be -- Somebody!
How public -- like a Frog --
To tell one's name -- the livelong June --
To an admiring Bog!

To You
by Walt Whitman

STRANGER! if you, passing, meet me, and desire to speak to me, why should you
not speak to me?
And why should I not speak to you?

Lesson 2: So Many Poems, So Little Time

Focus Question: What kinds of poems are there?

Teaching Point: In the previous lesson students categorized the poems used in the poetry pass. Today students will further explore the many types and structures of poems. They will also identify and distinguish free verse from rhymed poems.

Materials: Poems used in Poetry Pass activity

Model/Demonstration:

Tell the students that they will use the poems from the previous day's lesson and think about placing the poems into only **2** categories: poems that have a specific rhyme scheme and poems that are written as free verse. Explain that free verse poetry is *free* from the usual rules of poetry. The poet may choose to include some rhyming words but the poem does not have to rhyme. A free verse poem can look like a paragraph, or the sentences can be separate, or they can just be phrases and words on a line. Punctuation may be absent or it may be used to give certain words greater emphasis. In free verse poets use colorful words, punctuation, and word placement to convey meaning to the reader.

Select one poem that is a clear example of a rhyme scheme and one poem that clearly represents free verse. We suggest the poems below:

Rhyme Scheme: a,b,a,b

The Yak by Hilaire Belloc (1870-1953)

As a friend to the children commend me the Yak.
 You will find it exactly the thing:
 It will carry and fetch, you can ride on its back,
 Or lead it about with a string.
 The tartar who dwells on the plains of Tibet
 (A desolate region of snow)
 Has for centuries made it a nursery pet,
 And surely the Tartar should know!
 Then tell your papa where the yak can be got,
 And if he is awfully rich
 He will buy you the creature - or else he will *not*,
 (I can not be positive which.)

Free Verse:

Fog

by Carl Sandburg

The fog comes
on little cat feet.

It sits looking
over harbor and city
on silent haunches
and then moves on.

Read the poems aloud to students and ask that they note what is different about the two poems. Students should be able to recognize that one poem rhymes and one does not. Discuss how the lines in the poems break differently. Point out how the line breaks affect the reading of the poem. Encourage students to discuss the rhythm of each poem. (Tell students that the poet breaks the lines for very specific reasons.)

Have the students read the poems aloud to each other so that they can feel the differences in their speech.

Independent/Pair/Group Activity: The students can rewrite the free verse poem changing the line breaks and the punctuation and then they can read the poem aloud. Ask students to think about how changing the punctuation and line breaks affected how the poem was read aloud. Remind them to pay attention to line breaks when they write their own free verse poem.

Independent Writing:

Students will write the first draft of a poem using free verse. Students who wish to try their hand at rhyming can do so as well.

Differentiation:

For students needing extra support ask that they write a quick paragraph that answers the question “Who am I?” After they have written the short paragraph they can then break the paragraph up into lines on a page (remind them the lines do not have to be complete sentences).

Students who need more challenge can identify different kinds of rhyme in a set of rhymed poems.

Share/Closure:

Students can read their own free verse poems to the class.

Assessment: Students will write definitions for a poetry glossary. The words to define: free verse, rhymed poetry

Other Poems written in Free Verse**I Dream'd in a Dream** by Walt Whitman

I dream'd in a dream I saw a city invincible to the attacks of the
whole of the rest of the earth,
I dream'd that was the new city of Friends,
Nothing was greater there than the quality of robust love, it led
the rest,
It was seen every hour in the actions of the men of that city,
And in all their looks and words.

Winter Poem by Nikki Giovanni: Available at
<http://poetry365.tumblr.com/post/177356255/winter-poem-nikki-giovanni>

This Is Just To Say

by William Carlos Williams

I have eaten
the plums
that were in
the icebox

and which
you were probably
saving
for breakfast

Forgive me
they were delicious
so sweet
and so cold

Sphinx

by Carl Sandburg

Close-mouthed you sat five thousand years and never let out a
whisper.

Processions came by, marchers, asking questions you answered with
grey eyes never blinking, shut lips never talking.

Not one croak of anything you know has come from your cat crouch
of ages.

I am one of those who know all you know and I keep my questions: I
know the answers you hold.

Arithmetic

by Carl Sandburg

Arithmetic is where numbers fly like pigeons in and out of your head.

Arithmetic tells you how many you lose or win if you know how many you had before you lost or won.

Arithmetic is seven eleven all good children go to heaven -- or five six bundle of sticks.

Arithmetic is numbers you squeeze from your head to your hand to your pencil to your paper till you get the answer.

Arithmetic is where the answer is right and everything is nice and you can look out of the window and see the blue sky -- or the answer is wrong and you have to start all over and try again and see how it comes out this time.

If you take a number and double it and double it again and then double it a few more times, the number gets bigger and bigger and goes higher and higher and only arithmetic can tell you what the number is when you decide to quit doubling.

Arithmetic is where you have to multiply -- and you carry the multiplication table in your head and hope you won't lose it.

If you have two animal crackers, one good and one bad, and you eat one and a striped zebra with streaks all over him eats the other, how many animal crackers will you have if somebody offers you five six seven and you say No no no and you say Nay nay nay and you say Nix nix nix?

If you ask your mother for one fried egg for breakfast and she gives you two fried eggs and you eat both

Between Two Hills by Carl Sandburg

Between two hills
The old town stands.
The houses loom
And the roofs and trees
And the dusk and the dark,
The damp and the dew
Are there.

The prayers are said
And the people rest
For sleep
is there
And the touch of dreams

Is over all.

The Sloth

by Theodore Roethke

In moving-slow he has no Peer.
You ask him something in his Ear,
He thinks about it for a Year;
And, then, before he says a Word
There, upside down (unlike a Bird),
He will assume that you have Heard –
A most Ex-as-per-at-ing Lug.
But should you call his manner Smug,
He'll sigh and give his Branch a Hug;
Then off again to Sleep he goes,
Still swaying gently by his Toes,
And you just know he knows he knows.

Lesson 3: How do readers read poems?

Teaching Point: Students will learn to look for clues that help them read a poem aloud.

Why/Purpose/Connection: Appreciation of poetry and language involves reading aloud many poems. In this lesson students learn to pay attention to punctuation

Materials:

Two poems such as “The Fog” by Carl Sandburg and “Someone” by Walter De la Mare.

Model/Demonstration:

Select two poems to read aloud that are *read* in very different ways. Students should also have access to a copy of the poems (or project the poems onto a screen or smart board). They will need these copies later when they annotate the poems.

Read the poem “The Fog” aloud. Point out to students what signals (punctuation) you are using to know when to pause, to continue, etc. Model how the end of a line does not necessarily mean that there is a pause in your speaking.

Fog by Carl Sandburg

The fog comes
on little cat feet.

It sits looking
over harbor and city
on silent haunches
and then moves on.

Show students how you as the reader pay attention to spacing and punctuation. Periods, ellipses and dashes call for a verbal pause while commas signal a shorter break. If there is no punctuation at the end of a line, no pause should be placed there, continue without pausing and read to the next line.

A poem like “The Fog” moves quietly and slowly.

Next read the poem “Someone” by Walter De la Mare.

Some one came knocking
At my wee, small door;
Some one came knocking,
I'm sure - sure - sure;
I listened, I opened,
I looked to left and right,
But naught there was a-stirring
In the still dark night;
Only the busy beetle
Tap-tapping in the wall,
Only from the forest
The screech-owl's call,
Only the cricket whistling
While the dewdrops fall,
So I know not who came knocking,
At all, at all, at all.

After you have read aloud the second poem ask students to comment on what they noticed as you read the poem. Students will probably have noticed the faster pace and set rhythm of the second poem.

Students can practice reading the two poems so that they can discern (speak and hear) the differences.

Independent/Pair/Group:

In groups or pairs, student can select one or more poems to annotate. After practicing reading the poems aloud, show students how to annotate the text. Annotating the text

means that students will write their thinking into the margins of the paper. Post-its will also work.

Example:

The fog comes *(I don't need to pause in my reading here because there is no punctuation signaling me to do so)*

On little cat feet. *(there is a period at the end of this sentence so I will pause in my reading)*

Students can annotate the text (make notes in the margins) to signal what they believe happens at the end of each line in their poem (pause, continue, full-stop, etc.)

Share/Closure: Students can read their poems aloud demonstrating their understanding of punctuation.

Writing: Students can practice writing poems in their notebooks using punctuation.

Lesson 4: What's in a Rhyme?

Teaching Point: To learn that there are different kinds of rhyme schemes or patterns.

Why/Purpose/Connection:

Materials:

Select a variety of poems that use different rhyme schemes.

Model/Demonstration:

Tell the students that they might have noticed that the poems they have read that use rhyme contain different kinds of rhyme. Ask students if they have noticed different types of rhyme.

End rhymes - occur at the end of two or more lines of verse (the last word in the line or in the second line)

a,b,c,b:

Line A: Mary had a little lamb

Line B: Its fleece was white as **snow**

Line C: An everywhere that Mary went

Line B: The lamb was sure to **go**. (**go** rhymes with **snow**)

a,a, b,b:

Line A: Twinkle, twinkle little **star**

Line A: How I wonder what you **are** (are rhymes with star)

Line B: Up above the world so **high**

Line B: Like a diamond in the **sky** (sky rhymes with high)

a,b,a,b:

Line A: The rain was like a little mouse,

Line B: Quiet, small and gray.

Line A: It pattered all around the house (house rhymes with mouse)

Line B: And then it went away. (away rhymes with gray)

a,a,a,a: All the end words rhyme

Rain, rain, go **away**

Come again another **day**

Little children want to **play**

Rain, rain go **away**.

<http://rip.physics.unk.edu/Astronomy/PoetryType.html>

Independent/Pair/Group:

Students will read and sort a selection of rhymed poems and determine the type of rhyme that is employed.

Writing:

Students will select one type of rhyme to try.

Lesson 5: What is figurative language and how do poets use it?

Teaching Point: To learn how figurative language is used in poetry.

Why/Purpose/Connection: To add to students' growing understanding of poetry by examining figurative language.

Materials:

A collection of poems that employ various types of figurative language, such as alliteration, onomatopoeia, personification, simile, metaphor, etc.

Model/Demonstration:

Useful terms to review

Imagery- Descriptive language that appeals to the senses and gives the reader “pictures in their mind”

Simile- Comparing two unlike things, usually using the words like or as. Example: The sky was black as tar.

Metaphor - A comparison between two unlike things without using like or as to connect the comparison. You actually say one thing **is** the other. Example: The road was a ribbon of moonlight.

Alliteration - Repeated consonant sounds at the beginning of words or within words. Alliteration is used to create a rhythm, establish mood, call attention to words, or point out similarities and contrasts. Example: wide-eyed and wondering we wait for others to wake up.

Personification - giving the qualities of a person to an animal, an object, or an idea. It is a comparison to show something in a new way or make a strong statement about it. Example: the

Onomatopoeia – when certain words are used that make a sound - words made up to represent the way a sound really sounds. Example: Thunk! BAM!

Read the poem “Flint” by Christina Rossetti. This poem is a good example of a poem that uses simile to great effect.

Flint by Christina Rossetti

An emerald is as green as grass,
A ruby red as blood;
A sapphire shines as blue as heaven;
A flint lies in the mud.

A diamond is a brilliant stone,
To catch the world's desire;
An opal holds a fiery spark;
But a flint holds fire.

Point out the similes in the first line or two of Rossetti's poem. As you read the poem a second time, encourage students to identify the similes used.

Read the poem "Christmas Tree Lots." The poem is a good example of a poem with simile, metaphor and personification. After a second reading of the poem, students can probably locate the similes but will need teacher assistance with metaphor and personification.

(Christmas Tree Lots by Chris Green. Source: Poetry Magazine, December 2001

<http://www.poetryfoundation.org/archive/poem.html?id=30561>)

Song of the Witches by William Shakespeare (alliteration/assonance/consonance)

Double, double toil and trouble;

Fire burn and caldron bubble.

Fillet of a fenny snake,

In the caldron boil and bake;

Eye of newt and toe of frog,

Wool of bat and tongue of dog,

Adder's fork and blind-worm's sting,

Lizard's leg and howlet's wing,

For a charm of powerful trouble,

Like a hell-broth boil and bubble.

Double, double toil and trouble;

Fire burn and caldron bubble.

Cool it with a baboon's blood,

Then the charm is firm and good.

From Macbeth: IV.i 10-19; 35-38

Independent/Pair/Group: Provide students copies of the poems used in this lesson. Encourage students to reread the poems and discuss what the use of figurative language adds to the poems. Students will create a short list (3 things that are accomplished by a poet's use of figurative language).

Writing:

Students can read through their notebooks and select one poem they would like to revise by adding figurative language.

Share/Closure: Students can share their list of 3 things accomplished by a poet's use of figurative language. A class list can be created.

Lesson 6: Images – Words Make Pictures

Teaching Point: To learn about imagery and how poems make pictures (in our minds) with words.

Why/Purpose/Connection:

Materials: Copies of the poems “The Eagle” and “Stopping by Woods on a Snowy Evening” and “Summer” by Walter Dean Myers

Model/Demonstration: To motivate students to come to an understanding of imagery without defining the term, read the first line of the poem “The Eagle.” Ask students to close their eyes as you read the line a second time. Ask students what pictures came into their minds as they heard the words. Explain that poets use imagery to help the reader “see pictures” when they hear the words in the poem. Continue to read the poem “The Eagle” aloud. Encourage students to share the “images” created by the poet’s words.

Questions for discussion:

What kinds of words did the poet use to create such vivid pictures of the eagle?

What else does the poet do to help the reader imagine such a strong picture?

You may also want to challenge students to point out other features of this poem such as end rhyme and personification.

Next read the poem “Stopping by Woods on A Snowy Evening” or “Summer” by Walter Dean Myers.

Ask students to again share the pictures that come to minds as they read the words.

Independent/Pair/Group Work: After a short discussion, provide the students with copies of the poems and encourage them to annotate the poems.

They will annotate the poems by circling key words that are important and help to create mind pictures.

Then they will write comments into the margins. Their comments should be about the images that come to mind as they read the words in the poem.

Writing: Students can try to use strong imagery in their own poems. They can write new poems or revise an earlier poem by adding strong, vivid language.

Share/Closure: Students can share their annotations and their original poems.

“The Eagle”

by Alfred, Lord Tennyson

He clasps the crag with crooked hands;
Close to the sun in lonely lands,
Ringed with the azure world, he stands.

The wrinkled sea beneath him crawls;
He watches from his mountain walls,
And like a thunderbolt he falls.

Lesson: Ha Ha Poems! Poems that Make Us Laugh

Note: This is a two-day lesson

Teaching Point: Students will read and discuss poems that are intended to entertain. They will also write amusing poems by sharing funny experiences or feelings.

Why/Purpose/Connection: In this lesson students will appreciate that sometimes poems can just be funny.

Materials: A collection of funny poems such as the poems listed below.

“Baby Ate a Microchip” by Neal Levin

<http://www.poetryfoundation.org/archive/poem.html?id=176557>

“My Brother’s Bear” by Bruce Lansky

<http://www.poetryfoundation.org/archive/poem.html?id=176542>

“Michael O’Toole” by Phil Bolsta

<http://www.poetryfoundation.org/archive/poem.html?id=176310>

“I’m Glad I’m Me” by Phil Bolsta

<http://www.poetryfoundation.org/archive/poem.html?id=176305>

“The Kindergarten Concert” by Robert Pottle

<http://www.poetryfoundation.org/archive/poem.html?id=176556>

“My Parents are Pretending” by Ted Scheu

<http://www.gigglepoetry.com/poem.aspx?PoemID=129&CategoryID=41>

Any poems by Shel Silverstein, Jack Prelutsky, John Ciardi, etc.

“Mr. Nobody” by Anonymous (text included with this lesson)

Model/Demonstration:

Students will enjoy reading humorous poems and they will also enjoy writing them (even reluctant writers will most likely participate).

Begin the lesson with a read aloud of one of the funny poems. Ask students what makes the poem funny. It could be the situation described by the poet, the experience, or the feelings expressed. Generally these poems are very accessible and students will relate to them immediately.

After the read aloud, distribute copies of funny poems to students. After students have read the poems, they can play “poetry pass” – in which they will pass the poem to the person on their right or left (whichever teacher decides).

Since these poems do not require much thinking students can read them quickly and then “pass.” After 5 passes, ask students to work with a partner to write down **three** important elements or qualities of a funny poem.

Once students have written three qualities, play the poetry pass again for 5 more passes. Stop again and ask that students work with their partners to add 2 more qualities of funny poems to their lists.

Play poetry pass for another 3 passes and stop.

Independent/Pair/Group Investigation:

Student will now work in groups of 4-6 to review their lists and develop a new list of only 3 qualities of funny poems placed in order of most important quality to least important quality.

Writing:

Students will use their lists of important qualities of funny poems to write their own funny poems.

Share/Closure:

Students can share their lists and their funny poems.

Self-Assessment: Students can display their poems with their list of important qualities for funny poems. They can also write about how they used the qualities in their own poems.

Assessment: Teacher reviews students lists and student poems

Day 2: While we want students to have fun with these poems, we also should also introduce them to poems whose humor is less explicit.

Read some poems that are humorous but not as explicitly funny as the poems used in the earlier lesson. A good example is the William Carlos Williams poem “This is Just to Say” where the poet apologizes – but is not really sorry. Other examples are “Mr. Nobody” (included in this lesson), Lewis Carroll’s “You are Old Father William” or any of the poems of Ogden Nash.

Talk with the students about the different ways in which the poems are “funny.” Extend their vocabulary by challenging them to think of other words for “funny” where they consider degrees or shades of “funny.”

Mr. Nobody Author: Unknown

I know a funny little man,
As quiet as a mouse,
Who does the mischief that is done
In everybody's house!
There's no one ever sees his face,
And yet we all agree
That every plate we break was cracked
By Mr. Nobody.

'Tis he who always tears our books,
Who leaves the door ajar,
He pulls the buttons from our shirts,
And scatters pins afar;
That squeaking door will always squeak,
For, prithee, don't you see,
We leave the oiling to be done
By Mr. Nobody.

He puts damp wood upon the fire,
That kettles cannot boil;
His are the feet that bring in mud,
And all the carpets soiled.
The papers always are mislaid,
Who had them last but he?
There's no one tosses them about
But Mr. Nobody.

The finger marks upon the door
By none of us are made;
We never leave the blinds unclosed,
To let the curtains fade.
The ink we never spill; the boots
that lying round you see
Are not our boots -- they all belong
To Mr. Nobody.

Daddy Fell Into the Pond

by Alfred Noyes

Everyone grumbled. The sky was grey.
We had nothing to do and nothing to
say.

We were nearing the end of a dismal
day,
And then there seemed to be nothing
beyond,
Then
Daddy fell into the pond!

And everyone's face grew merry and
bright,
And Timothy danced for sheer delight.
"Give me the camera, quick, oh quick!
He's crawling out of the duckweed!"
Click!

Then the gardener suddenly slapped his
knee,
And doubled up, shaking silently,
And the ducks all quacked as if they
were daft,
And it sounded as if the old drake
laughed.
Oh, there wasn't a thing that didn't
respond
When
Daddy Fell into the pond!

For line breaks and white space:

"Brother" by Mary Ann Hoberman

<http://www.poetryfoundation.org/archive/poem.html?id=171610>

Lesson 7: Words, Words, Words... The Stuff that Poetry is Made Of

Teaching Point: Students will turn their attention to words and will understand how word choice is important to all poems.

Why/Purpose/Connection: As students continue to study poetry they will appreciate how words are critical elements of a poem any why poets consider word choices carefully.

Materials:

<http://www.pbs.org/newshour/extra/poetry/>

A collection of short poems that communicate big thoughts, such as “Winter Poem” by Nikki Giovanni, “The Fog” by Carl Sandburg, “I’m Nobody” by Emily Dickinson

Model/Demonstration:

Motivate the students by asking them to think about different ways to express emotions. Ask students to think of other ways to say:

I hate or love....

Challenge students to restate the words by using other words that amplify the meaning of the words hate or love. This exercise will get students thinking about word choice and its relation to meaning.

I can’t stand, I passionately hate, I despise, etc. or I totally love, I forever love, I deeply love, I adore, etc.

Discuss with students how they considered meaning when thinking of other words to express hate or love. Teacher can also try this exercise by asking students to soften the intensity of the words hate and love.

Share the following statement with students: The poet Samuel Taylor Coleridge said that *poetry is the best words in the best order*. This is a good way for them to think about word choice.

Next share the following poems with the class:

Fog
by Carl Sandburg

The fog comes
on little cat feet.

It sits looking
over harbor and city
on silent haunches
and then moves on.

Roses
by George Eliot (1819-1880)

You love the roses - so do I. I wish
The sky would rain down roses, as they rain
From off the shaken bush. Why will it not?
Then all the valley would be pink and white
And soft to tread on. They would fall as light
As feathers, smelling sweet; and it would be
Like sleeping and like waking, all at once!

10,000

Ten thousand flowers in spring,
the moon in autumn,
a cool breeze in summer,
snow in winter.

If your mind isn't clouded
by unnecessary things,
this is the best season of your life.

- Wu Men

For the Reader (excerpt) by Steve Toth. Full text available:

http://judithpordon.tripod.com/poetry/anne_bradstreet_author_to_her_book.html

Listen to the poem
as it sings its song
of unbridled love for the reader
Hey there
You with the poem in your eyes
Can't you see
how I miss you?
Every day my heart goes out
into the world searching for you
I mean the real you
& not the descriptions I have
of you in my head

After students have read the poems explain that poets make careful and deliberate choices about the words that he/she will use. To demonstrate how carefully words are chosen review the poem “The Fog” with students. Then ask them to imagine what the poem would be like if Sandburg had used complete sentences such as: “I think that when the fog comes over a city it reminds me of a cat quietly entering a room.” Compare this sentence to what Sandburg actually wrote:

The fog comes
on little cat feet.

Encourage students to discuss how the two versions are different and why the Sandburg version, though it uses fewer words, relates a more powerful image. Explain to students that when words are chosen so carefully – the reader can really see and feel what the poet is expressing.

Independent/Pair/Group Investigations:

Distribute copies of the poems used in this lesson to student groups. Students will re-read the poems paying particular attention to word choice. Students can annotate the poems by underlining or circling strong words or phrases.

Writing:

Students will write for 5 minutes. They will write a short paragraph about the weather (rain, snow, sleet, sun, etc.). They can choose a type of weather that they love or hate. After 5 minutes and the paragraphs are complete students will revise the paragraphs using poetic form, taking care to not use complete sentences (unless they are important to

the poem) or unnecessary words. They will make revisions thinking about word choice. They should ask themselves: Does my poem include the best words in the best order?

Share/Closure:

Students can share their understandings of word choice and read their revised poems.

Reflection: Students can write about the importance of word choice in their notebooks.

Assessment:

Teacher reviews students' poems and reflections.

Lesson 8: The Shape of Things (Concrete Poems)

Teaching Point: To learn about concrete poetry - poems that look like what they are about.

Why/Purpose/Connection: To deepen and extend students' understanding of poetry

Materials:

A selection of concrete poems such as those included with this lesson

<http://www.wild-about-woods.org.uk/elearning/concretepoetry/>

<http://204.232.153.97/files/resources/interactives/shape/>

Model/Demonstration:

Ask students to think about what kinds of poems are called “concrete poems.” After students respond and engage in a short discussion display one of the poems included with this lesson. Tell the students that the poem is an example of a special kind of poem called “concrete.” Though it has nothing to do with concrete (the cement) – ask students to try to define concrete poetry based on the poem that you displayed. After the class has agreed upon a definition, students can write the definition into their notebooks as part of their poetry glossary.

Share the other concrete poems with students. Stress that the shape created by the words is as important as the words.

Independent Writing:

Students will be very motivated to create their own concrete poems. If students feel that they can begin without any further support, let them try. For those who may need some support do the following:

Ask students to think of a topic, theme or object. (i.e., birds, love, shoe)

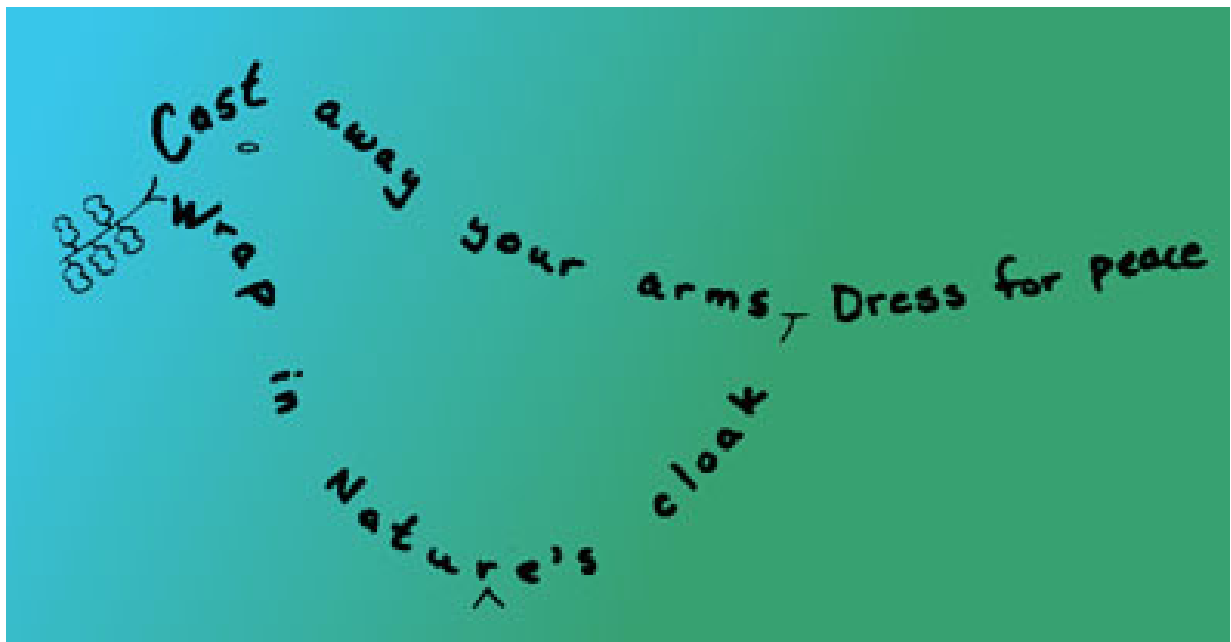
Students will draw the chosen topic, theme or object as an outline shape (use pencil).

Students will then brainstorm words and phrases that correspond to the topic, theme or object and place them into the outline.

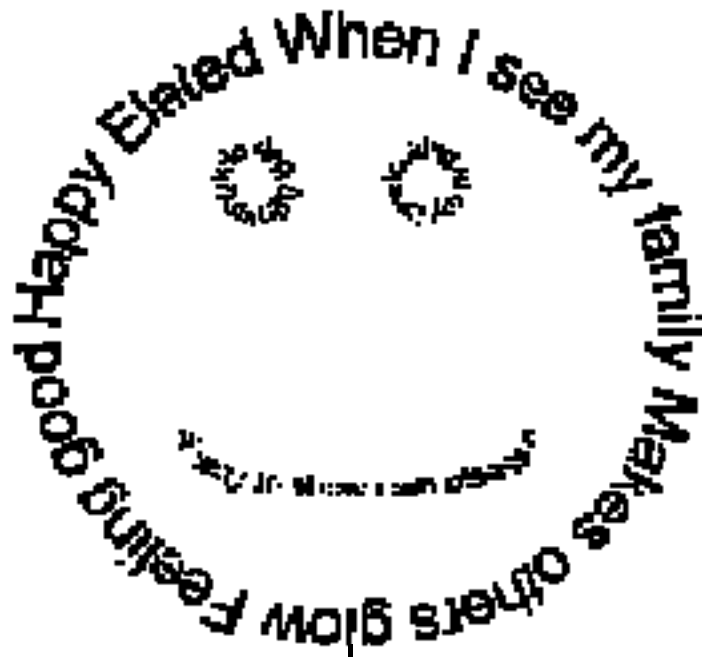
Once students are satisfied with their choice of words, they can erase the outline and let the words define the shape.

Share/Closure: Conduct a Gallery Walk of student's concrete poems

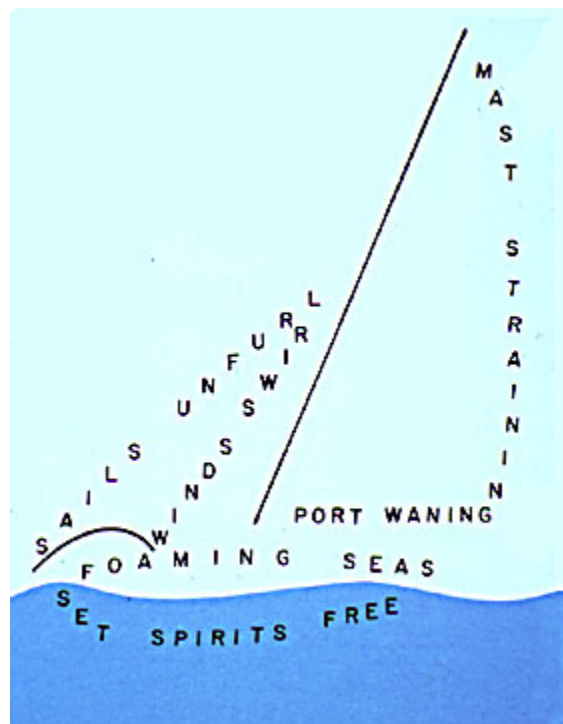
Differentiation: Students can create their poems using computers, animation, etc.



<http://people.oregonstate.edu/~smithc/poems/dove.html>



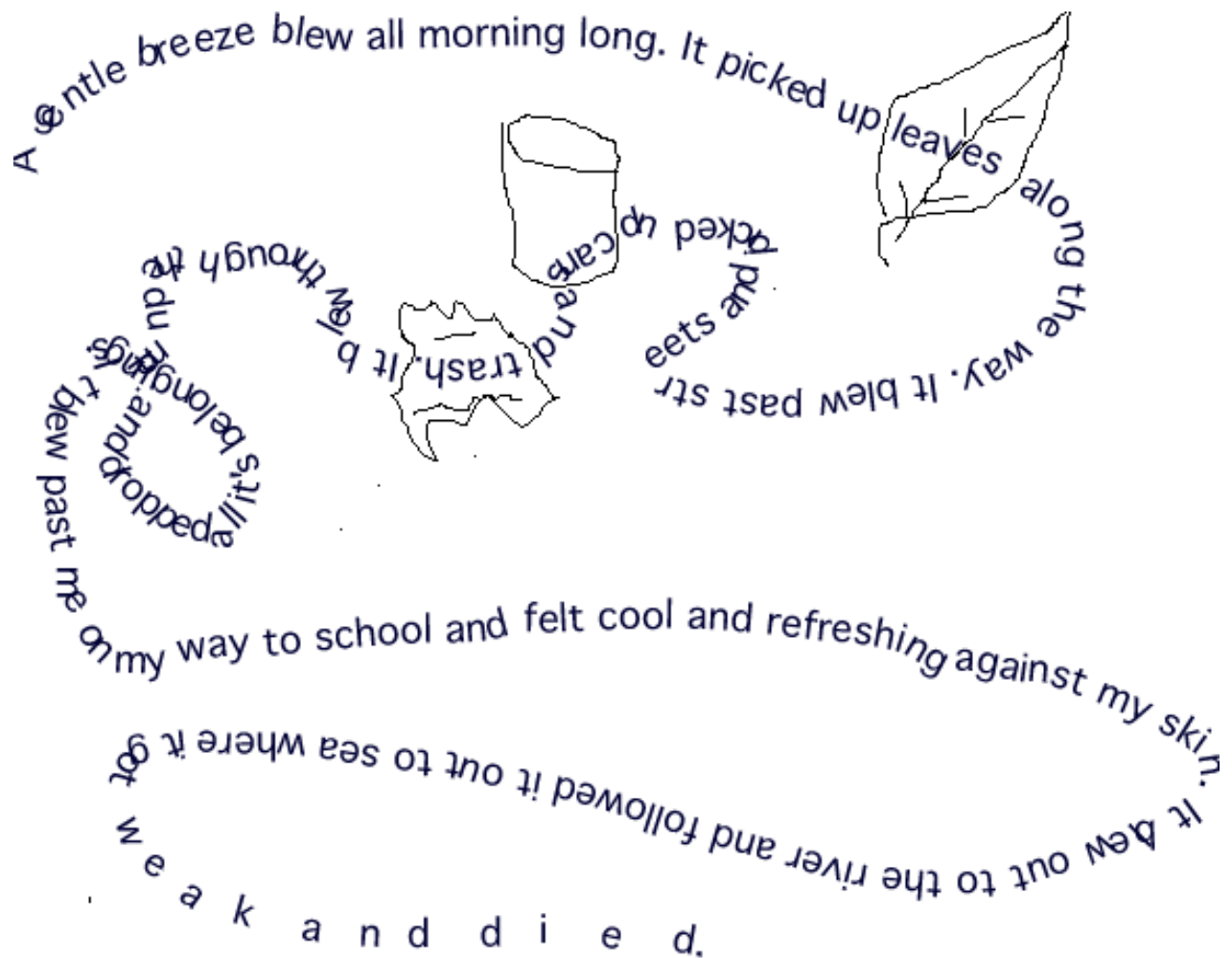
http://www.earth2class.org/docs/tchrlessonplans/sherwood/concrete_poems_files/image001.gif



<http://people.oregonstate.edu/~smithc/poems/boat.html>

a
 sp
 arkle
 way up
 high one
 to make all
 your wishes upon
 high in the nighttime sky blinking like a broken
 traffic light shining above us like a canopy
 with holes punched in it growing bright
 each night we look up at them
 in amazement they hold our
 hopes and dreams their twinkles
 assure us that very
 thing will be alright
 at last

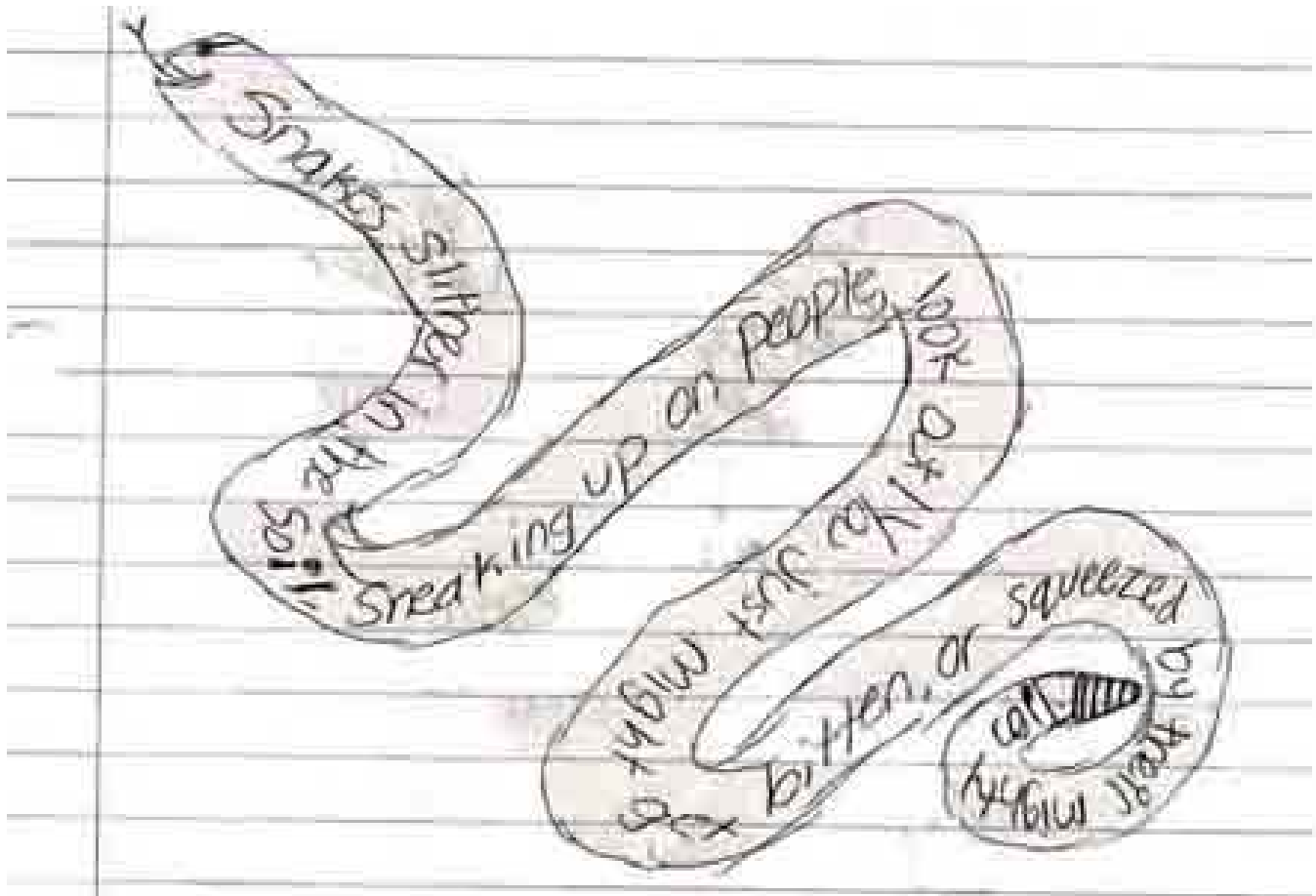
<http://www.k12handhelds.com/data/samples/poetry/img/concrete.png>



A CONCRETE POEM by Shannon Lea K.
Text of the poem is typed below.

A gentle breeze blew all morning long. It picked up leaves (written on a leaf) along the way. It blew past streets and picked up cans (written on a can) and trash (written on a piece of trash). It blew through the dump and dropped all its belongings. It blew past me on my way to school and felt cool and refreshing against my skin. It blew out to the river and followed it out to sea where it got weak and died.

<http://www.schools.pinellas.k12.fl.us/educators/tec/pravda3/concrete.html>



http://www.poetrycenter.org/files/u15/Sarah_K_Snakes.jpg

Lesson 9: I Feel

Teaching Point: To learn how to share our emotions and our feelings in poems

Why/Purpose/Connection:

Materials:

A collection of poems that display obvious emotions and feelings.

Model/Demonstration:

Share the poem “I Like it When It’s Mizzly” from *Hailstones and Halibut Bones: Adventures in Color* by Mary O’Neill or any of the poems used previously where the writer expresses a strong feeling. Discuss with students how writers write because they want to communicate something. Often what they wish to communicate is a strong feeling about someone or something. William Wordsworth said that poetry is “the spontaneous overflow of feelings.”

<http://www.gigglepoetry.com/poetryclass/feelings.html> This Bruce Lasky website offers suggestions for getting students to write poetry about their feelings.

Use the poetry idea engine at the Scholastic site:

http://teacher.scholastic.com/writewit/poetry/poetry_engine.htm

Writing Poems:

Sometimes starting with a list is a useful way to get the “poetry juices” flowing. Tell students that they can make a list of things that they have strong feelings about or they can begin to write a short paragraph about something or someone for which they have strong feelings.

After they have completed a list, they can choose one topic from their lists to write about. Challenge students to write poems about their feelings without actually stating the feeling. For example, if they are writing about a time that they were very happy, they should try to write about the happiness without using the word “happy.”

If they have opted to write a short paragraph, they can work to revise their paragraph using poetic form.

Students should concentrate on describing their feelings using strong words that evoke images.

Students can experiment with personifying the emotion or feeling. If the feeling were a person, how would it behave?

Students should try to use effective similes and metaphors.

Share/Closure: Students can read their poems to each other or the poems can be displayed around the classroom for a gallery walk.

Lesson 10: What is a poem? What do poems mean? What are they saying?

Teaching Point: To push students to think carefully about poems

Why/Purpose/Connection:

Materials:

Poems included with this lesson

Model/Demonstration:

Tell the students that sometimes poems must be read many times and thought about before the reader can really appreciate them. Often the simplest poems can be tricky to understand. Read the following short Ezra Pound poem to students:

“In a Station of the Metro” by Ezra Pound

The apparition of these faces in the crowd;
Petals on a wet, black bough.

Challenge the students to consider the lines carefully. What image is the poet describing? The metaphor is strong and direct. How does the poet view the many people and faces that he sees in the train station?

To what is he comparing their faces? (You may need to define the word apparition for full student understanding)

Next share the poem “The Red Wheelbarrow” by William Carlos Williams.

The Red Wheelbarrow by William Carlos Williams

so much depends
upon

a red wheel
barrow

glazed with rain
water

beside the white
chickens.

Ask students to think carefully about the lines in the poem. Why does the poet say that so much depends on a red wheelbarrow?

Independent/Pair/Group Work:

Another poem for students to ponder is “Stopping by Woods on a Snowy Evening” by Robert Frost

Stopping by Woods on a Snowy Evening

Whose woods these are I think I know.
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.

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.

Ask students to spend some time reading the poem. After they read the poem they can discuss the poem in their groups. What is the poet trying to say or convey? What is the mood of this poem?

Students can also spend time in their groups rereading poems used in earlier lessons. They can be asked to read the poems for deeper meaning.

Lesson 11: Found Poems

Teaching Point: Students will write “found” poems.

Why/Purpose/Connection: To add “found poems” to students growing understanding of poetry.

Materials:

Copies of found poems

Sources for print (newspapers, magazines, etc.)

Resources for “found poetry” at

<http://www1.ncte.org/library/files/Store/Books/Sample/18488chap1.pdf>

Model/Demonstration:

Found poems are created when a writer uses words and phrases from one source such as a headline, book, newspaper, magazines, cereal box, and really any existing text -- and uses them to make a poem. Think of it as the written equivalent of a collage. Found poetry can be made from using words or phrases from newspaper articles, street signs, graffiti, famous speeches, letters, or other poems and stories.

Explain to students what is meant by a found poem.

Independent/Pair/Group Work:

Encourage students to use the resources provided as well as classroom environmental print that they find appealing for their poems.

Give students about 15 minutes to peruse the resources or wander the room. Once students have selected their “found” words or phrases, they can begin to place them into poetic form using line breaks.

Students should be free to write more than one poem.

Share/Closure: Students can read their found poems aloud.

Lesson 12: The Envelope Project (from the Poetry Society of America)

Teaching Point: Students will read the first line of a poem and use it as inspiration to write their own poem

Why/Purpose/Connection: To understand how readers and writers perceive words and experiences in different and unique ways.

Materials:

White envelopes (one for each student in your class)

A selection of four--six poems (one of the poems will be placed inside each of the envelopes)

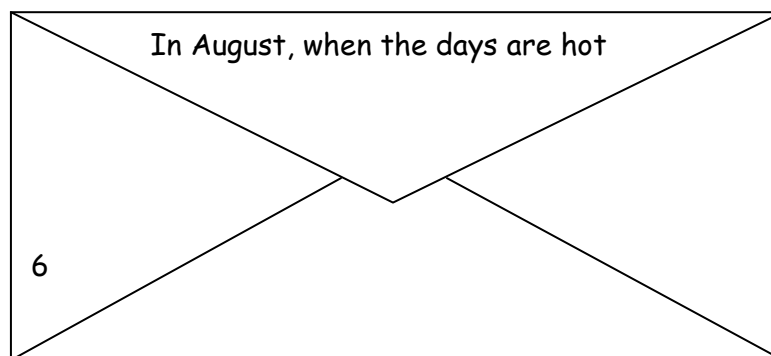
Preparation:

Prior to beginning the activity, prepare the envelopes and gather the poems that you will insert into each student's envelope.

Insert one poem into each envelope, seal the envelope and onto each envelope write the first line of the poem that is inside the envelope.

Mark each envelope so that you know which poem is inside each envelope. (For example, you can number the poems you are using 1-6. Then number each envelope with the poem number that is inside the envelope)

Example below:



Model/Demonstration:

Motivate the students by telling them that they will read and write about their “envelope poems.”

Distribute one envelope to each student.

Ask the students to take a minute or two to read and study the first line written on the outside of the envelope. Encourage the students to consider:

- is it short or long?
- does it contain big words or small?
- what images does it evoke?
- who do they imagine speaking it?

After a short discussion, ask the students to inhabit the voice of the first line — to get “inside the mind” of the speaker or “pretend you are the person writing this poem” — and finish writing the poem, keeping only the first line.

Give the students 10-15 minutes to complete their poems.

After students have completed their poems, group the students according to the original poems they were given. (All the students with envelopes marked # 1 meet together, as do students with envelopes labeled # 2, # 3, etc.)

Tell the students to open their envelopes and read the poems inside the envelope as well as their own poems to each other.

Ask each group to talk about the experience.

Discussion Questions:

How does the envelope poem differ from the poem they wrote?

How does the first line of the envelope poem compare to the rest of the poem?

Were they surprised by what they read?

Encourage students to talk about the ideas they had about their own poems, and compare them to the ideas of others.

Share/Closure: Assemble the whole class and ask for volunteers to read each of the envelope poems. Students can also talk about the experience of writing a poem using a first line written by someone else as inspiration. Students can also read their own poems aloud.

Other kinds of poems students can write

Acrostic – poems in which the first letter of each line, when read vertically, spells out a word.

Haiku – an old Japanese form of poetry. Has three lines with a fixed number of syllables.

First line = 5 syllables

Second line = 7 syllables

Third line = 5 syllables

Tanka - another Japanese form with a set number of lines and syllables:

Line 1= 5 syllables

Line 2= 7 syllables

Line 3 = 5 syllables

Line 4= 7 syllables

Line 5= 7 syllables, rhymes with line 4

Cinquain: a form consisting of five lines. Each has a set number of syllables, and a specific topic.

Line 1: Title (noun)- 2 syllables

Line 2: Description- 4 syllables

Line 3: Action- 6 syllables

Line 4: Feeling (phrase)- 8 syllables

Line 5: Title (synonym for the title)- 2 syllables

Diamante poems: diamond-shaped poems of seven lines that are written using parts of speech. The Diamante is a form similar to the Cinquain.

Line 1: Noun or subject

Line 2: Two Adjectives

Line 3: Three 'ing' words

Line 4: Four words about the subject

Line 5: Three 'ing' words

Line 6: Two adjectives

Line 7: Synonym or antonym for the subject

<http://www.pbs.org/newshour/extra/features/jan-june00/poetryboxrules.html#> and <http://www.poetryfoundation.org/archive/poetrytool.html>

See Appendix 1 for more poetry forms.

Other Ideas for Writing Poems:

Write a "Bad" poem

Write an "If-You-Were" poem about someone or something you'd like to be

Write a poem that describes something you see in your lunchbox

Write a poem complaining about someone or something

Write a poem in the form of a letter "Dear"

Write an apology poem (see William Carlos Williams –I Have Eaten the Plums) for something that you are secretly glad you did.

Look out the window and write an observation poem.

Look at a painting or a photograph and write a poem inspired by it.

Write a sausage poem!

Sausage Poems - A string of words where the last letter of the first word is the first letter of the second word. You can also use the letter sounds for the words. Note: it is easier to make nonsensical poems with this method than poems that make sense.

Using words: Giant tortoises stroll lazily.

Twenty young girls sat together.

Using sounds: Dad drives Zara and Della around Dallas.

<http://darkwing.uoregon.edu/~leslieob/sausages.html>

The Culminating Projects

Students should celebrate their learning in a variety of ways. Below are some suggestions:

Class Poetry Anthology – students can select their best 2 poems to contribute to the class anthology.

Poetry Foldables – students can create and publish poems using these clever tools.

Poetry Read-a-thon - Invite other classes, teachers and parents to a poetry read-a-thon where students can read their favorite poems written by poets and they can read their own original poems.

Student Anthologies – students can create individual anthologies by selecting their ten best poems to include. For this project, students will need to create an introduction, about the author page as well as a table of contents.

APPENDIX ONE

A COMPREHENSIVE LIST OF POEM-TYPES FOR USE IN ELEMENTARY SCHOOLS

Acrostic - a poem that arranges the first letters of each line to form a word when viewed vertically. The word is often the subject of the poem.

Example: **M**akes dinner for us,
Open, caring, loving,
My favorite person in the world.

Alphabet poem- each line begins with one letter of the alphabet, in order.

Ballad - a poem that tells a narrative story similar to a folk tale or legend, or an event in history. Ballads often have a repeated refrain. Ballads are often set to music. Pop and rock musicians today often write and record ballads.

Example: “John Henry,” “Casey Jones.”

Blank verse – a poem written in unrhymed iambic pentameter (the meter often used by Shakespeare in his plays), which has the rhythm of spoken language.

Example, from Shakespeare’s *Macbeth*:

Tomorrow, and tomorrow, and tomorrow,
Creeps in this petty pace from day to day,

Cinquain - Poetry with five lines. Line 1 has one word (the title). Line 2 has two words that describe the title. Line 3 has four words that tell the action. Line 4 has six words that express the feeling, and line 5 has two words which recall the title.

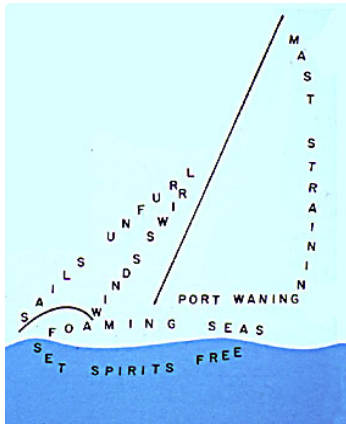
Example, from Adalaide Crapsey’s “November Night”:

Listen...
With faint dry sound,
Like steps of passing ghosts,
The leaves, frost-crisp'd, break from the trees
And fall.

Couplet - A couplet has rhyming stanzas made up of two lines. Example, author unknown:

Marguerite, go wash your feet,
The Board of Health’s across the street.

Concrete – poems that are written in such a way that they make a picture of the thing being written about. Example: "Breezes," by Court Smith:



Couplet- two lines whose last words rhyme. Example from “Trees” by Joyce Kilmer:

I think that I shall never see
A poem as lovely as a tree.

Diamante - is a form that is similar to cinquain. The text forms the shape of a diamond, in 7 lines. Line 1 is a noun (the subject) and is one word. Line 2: two adjectives that describe Line 1. Line 3: Three “ing” words (present participle verbs) that describe Line 1. Line 4: Four nouns: the first two connect with line 1 and the last two connect with line 7. Line 5: three more “ing” words that describe line 7. Line 6: two adjectives that describe line 7. Line 7: Noun, opposite or near-opposite of the subject.

Example: Swan
Graceful, quiet
Gliding, floating, stretching
Feathers, water, flock, squawk
Honking, flapping, chasing
Noisy, territorial,
Goose

Epigram - A very short, ironic and witty poem usually written as a brief couplet or quatrain. The term is derived from the Greek *epigramma* meaning inscription.

Example, from Oscar Wilde:

The only thing to do with good advice is pass it on;
it is never of any use to oneself.

Epitaph- very short poem that commemorates a dead person, often inscribed on a tombstone, and often in rhyme. It often begins, “Here lies...”

Example: Bob got a fishbone in his throat,
And so he sang his very last note.

Free verse - Poetry written according to the rhythm of speech rather than following a particular rhyme scheme. Example: “The Red Wheelbarrow” by William Carlos Williams:

so much depends
upon

a red wheel
barrow

glazed with rain
water

beside the white
chickens.

Found – a poem that is created by using “found” words (words and phrases in the environment, newspaper, etc.)

Haiku - A Japanese nature poem composed of three unrhymed lines of five, seven, and five syllables. Example by Basho:

None is traveling
Here along this way but I,
This autumn evening.

Limerick - a short (sometimes off-color), humorous poem consisting of five lines. Lines 1, 2, and 5 have seven to ten syllables; they rhyme and use the same verbal rhythm. The 3rd and 4th lines have five to seven syllables, rhyme and have the same rhythm. Example from *The Book of Nonsense* by Edward Lear:

There was an Old Lady whose folly,
 Induced her to sit in a holly;
 Whereon by a thorn,
 Her dress being torn,
 She quickly became melancholy.

List Poem- does not require rhythm or rhyme. The author tells you something, often named in the title. The lines should have consistency in style.

Example: Things I Hate
 When my little sister breaks my toys.
 When my little brother gets to choose the TV show.
 When my mother serves lima beans at dinner.
 When I have to take the garbage out.
 When I can't sleep because my brother is snoring.

Ode – a long poem which is written in praise of or dedicated to someone or something.
 Example from “Ode to My Mom” by a student named Theana:

My mom, the one who nourished me when I was young.
 The one who held me when I cried and who wiped my tears.
 The one who tucked me in when the nights were long.

Quatrain – a stanza or poem consisting of four lines. Rhyme scheme can follow the aabb, abab, abba, or abcb pattern. Example from “The Tyger” by William Blake:

Tyger! Tyger! burning bright
 In the forests of the night,
 What immortal hand or eye
 Could frame thy fearful symmetry?

Rhyme - a kind of rhyming poem with the repetition of the same or similar sounds of two or more words, usually at the end of the line.

Senryu – a short poem, similar to haiku in structure, that focuses on human nature, often in a humorous or satiric way. The poem has ten to fourteen syllables in no set order. Example by WelchM (Michael Dylan Welch):

bending for a dime
two businessmen
bump heads

Tanka – a classical Japanese poem of five lines, the first and third composed of five syllables and the other seven. (5-7-5-7-7). Example by Okura:

What are they to me,
Silver, or gold, or jewels?
How could they ever
Equal the greater treasure
That is a child? They can not.

Tercet/Triplet - Three lines following a rhyming pattern. The pattern can be AAA or ABA. Example, inspired by Edward Arlington Robinson:

They have all gone away,
There is no one left today,
I have nothing more to say.

Adapted from:

<http://www.kathimitchell.com/poemtypes.html>

http://www.poemofquotes.com/articles/poetry_forms.php

http://web.cn.edu/kwheeler/chinese_poetry.html

<http://wikipedia.org>

<http://allpoetry.com>

<http://www.types-of-poetry.org.uk/index.htm>

APPENDIX TWO

ACADEMIC VOCABULARY FOR POETRY

Assonance is the repetition of similar vowel sounds, but with different end consonants in a line or passage of text, a vowel rhyme as in the words date and fade.

Cacophony is a technique which was used by the famous poet and author Lewis Carroll. In his poem 'Jabberwocky' he used clashing consonants to create unpleasant spoken sounds. The word cacophony originates from the Greek word meaning "bad sound."

Connotation is what a word suggests or evokes something beyond its dictionary definition.

Consonance is the repetition, at close intervals, of the middle or final consonants of accented syllables or important words, especially at the ends of words, as in *blank* and *think* or *strong* and *bring*.

Euphemism is the substitution of a harmless expression instead of using a harsh or unpleasant one. For instance, people 'pass away' as opposed to 'die.'

Free verse is a form of poetry which has few rules and limitations. It uses either rhymed or unrhymed lines that have no set or fixed pattern. Early 20th-century poets were the first to write what they called "free verse" which allowed them to break the formula and rigidity of traditional poetry.

Imagery is the use of images and senses to intensify the words and meanings.

Metaphor is a relationship comparing two unlike objects. A metaphor is a direct comparison, naming something as something else.

Onomatopoeia is a figure of speech where words are used to imitate sounds.

Persona refers to the narrator or speaker of the poem, different than the author: a narrative voice other than the poet tells the entire poem.

Refrain comes from the Old French word "refraindre" meaning to repeat. Refrain is a phrase, line, or group of lines that is repeated throughout a poem, usually after each stanza.

Rhythm is significant in poetry because poetry is so emotionally charged and intense. Rhythm can be measured in terms of heavily stressed to less stressed syllables.

Simile is a figure of speech in which two things are compared using the word "like" or "as."

Source: adapted from <http://www.types-of-poetry.org.uk/45-verse.htm>

INFERRING AND QUESTIONING TO BUILD UNDERSTANDING

Title:	
Background Knowledge:	
Questions (I wonder)	Inferences (I think)

Example:

Title: “A Farmer Remembers Lincoln” by Witter Bynner	
Background Knowledge: Lincoln was the president during the Civil War. He freed the slaves. He died right after the Civil War ended in the 1860s after being shot. He was watching a play at a theatre when he was shot.	
Questions (I wonder)	Inferences (I think)
Is the man who is talking a soldier for the South or the North?	I think he must have served for the North because he mentions guarding Washington.
Did the poet write this poem long ago or is it a modern poem?	I need to research this—can’t tell.
Why was the soldier in the theatre the night Lincoln was shot?	I think he must have been seeing the show since he says “ I didn’t know how to behave.”
Was he a hospital worker or a soldier at the hospital?	He says he was “servin’ at the Hospital” and serving is a military word, so I think he worked there, maybe was guarding the hospital.

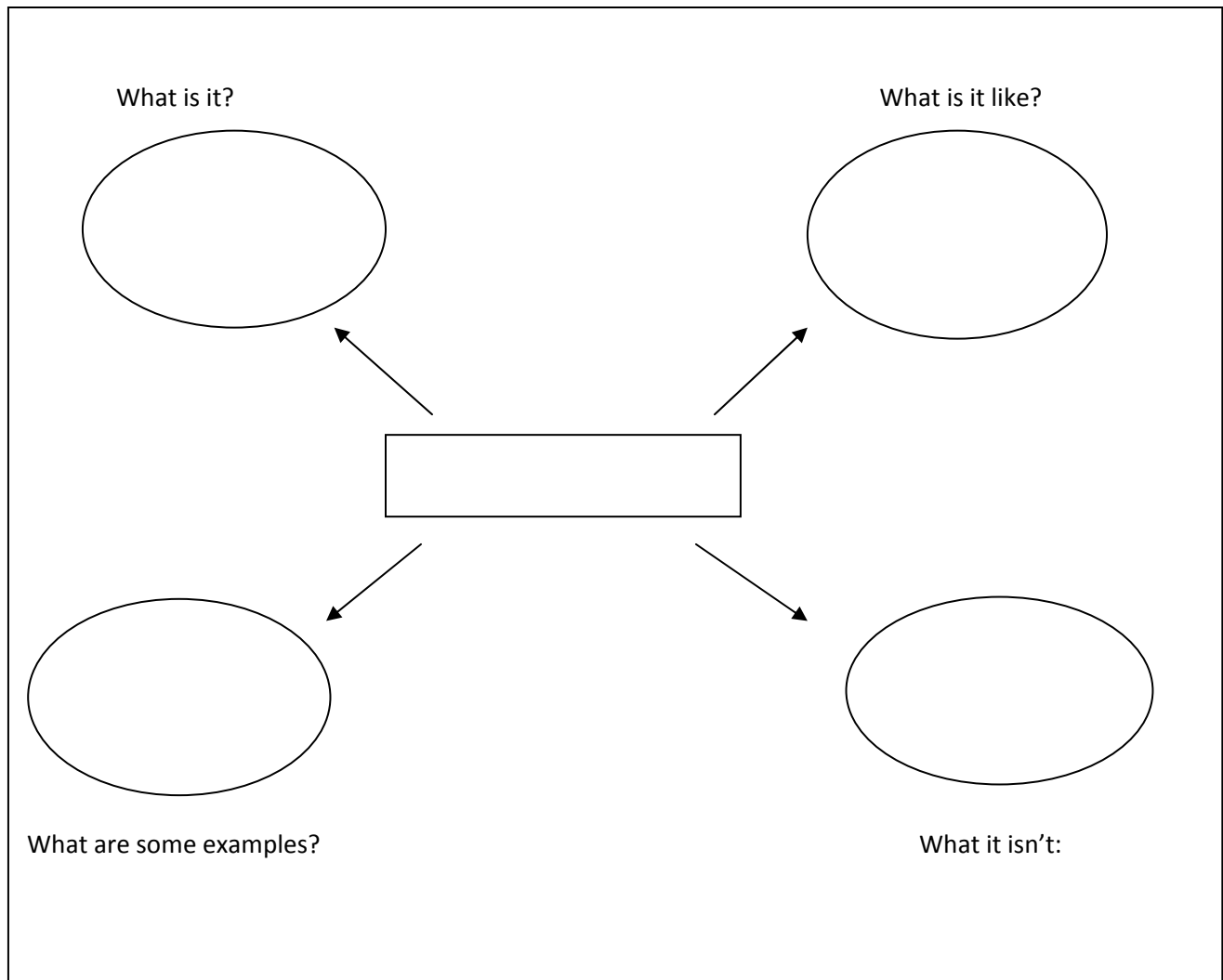
INFERENCE GRAPHIC ORGANIZER

Title of Poem:		Author:
Details or Statements from Poem	What I Know from Reading or Experience	My Inference

Adapted from Scholastic.com:

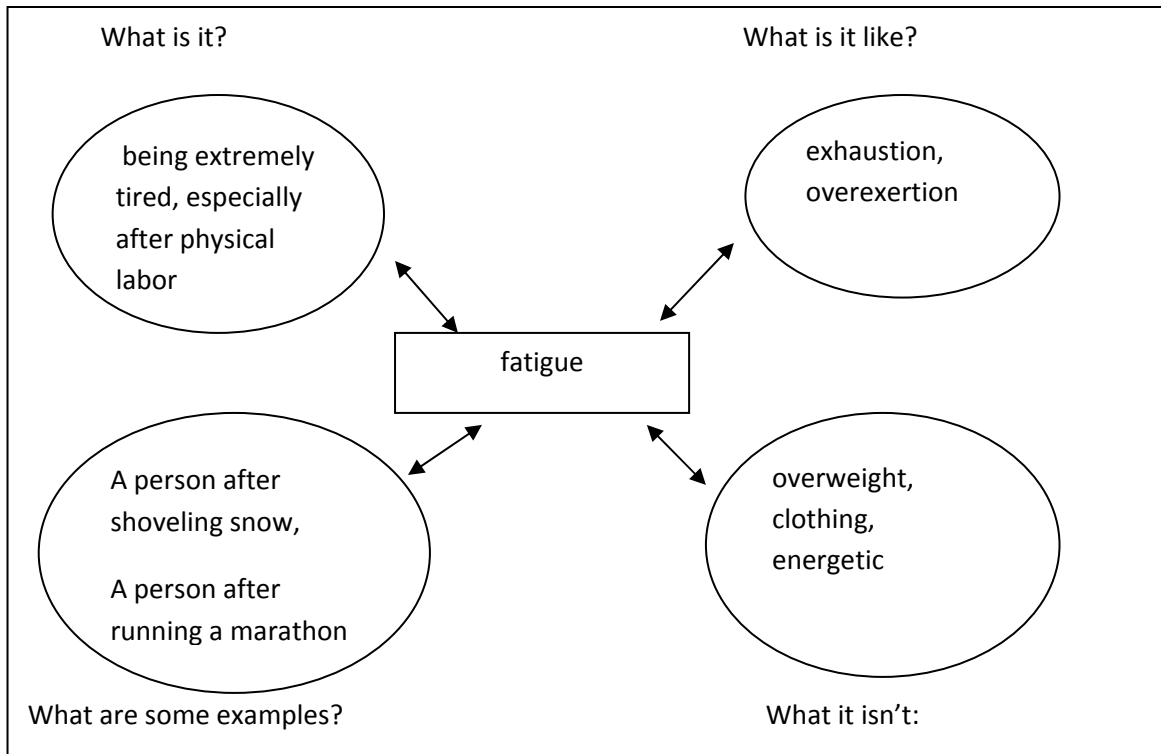
http://www2.scholastic.com/content/collateral_resources/pdf/m/mentors0708kechiawilliams/InferenceGraphicOrganizer.pdf

SEMANTIC MAP FOR VOCABULARY



Adapted from Marjorie Lipson, *Teaching Reading beyond the Primary Grades*. Scholastic, 2007.

Example:



The three questions: What is it? What is it like? and What are some examples? help students see the relationship between new words and more familiar terms, and help organize concepts (Schwartz and Raphael, 1985).

THINKING ABOUT WHAT I READ

Good readers are always thinking. They constantly adjust their ideas and conclusions based on new information, new insights, and discussion with other readers. Use the chart below to monitor your thinking as you read your poem.

My thinking...

Before reading the poem:	After reading the first stanza:	After reading the second stanza:	After reading the _____ stanza:	At the end of the poem:
Evidence:	Evidence:	Evidence:	Evidence:	Evidence:

Note: evidence may include prior knowledge.

Adapted from Debbie Miller, *Teaching with Intention*, Stenhouse, 2008.

THINKING ABOUT POETRY TEMPLATE

Name: _____

Title of Poem: _____

Author: _____

Read the text carefully and fill in the chart below.

What I Read	What I Think	What I Wonder

Template from *Looking to Write* by Mary Ehrenworth. Used by permission of author.

THINKING ABOUT IMAGES TEMPLATE

Name: _____

Name of Image: _____

Artist: _____

Look carefully at the picture and fill in the chart below.

What I See	What I Think	What I Wonder

Template from *Looking to Write* by Mary Ehrenworth. Used by permission of author.

PARAPHRASE ACTIVITY SHEET

Name _____ Date _____

Poem _____ Author _____

The Actual Text Reads....	In My Own Words...

Example: using Fog by Carl Sandburg

The Actual Text Reads....	In My Own Words...
The fog comes on little cat feet It sits looking over harbor and city on silent haunches and then moves on	The fog drifts in. It hangs over the waterfront and the city. It is very quiet. The fog rolls away.

“Fog” by Carl Sandburg. *Chicago Poems*, 1916.

OPINION/EVIDENCE THINK SHEET

Name _____ Date _____

Poem _____ Author _____

What I Think	Evidence
<p>I think the author is stating that...</p>	<p>Here's why I am thinking this...</p>

Example: (Using “Autumn” by Emily Dickinson: The morns are meeker than they were, / The nuts are getting brown; / The berry's cheek is plumper, / The rose is out of town.)

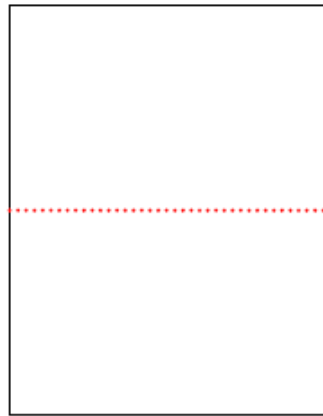
What I Think	Evidence
<p>I think the author is stating that...</p> <p>Autumn is approaching. She is using personification to show this.</p>	<p>Here's why I am thinking this...</p> <p>She is showing that Autumn is coming by saying the roses are gone, the berries are fatter, the nuts are ripening, and the mornings are shorter or cooler than in the summer.</p> <p>She uses personification by comparing a berry to a person's cheek, and by saying that the rose has left town as if it can travel.</p>

“Autumn” by Emily Dickinson

IDEAS FOR REFLECTIVE WRITING IN WRITERS NOTEBOOKS:

- Write one thing you learned about poetry today.
- Rate your understanding of today's topic on a scale of 1-10.
What can you do to increase your understanding?
- Describe one way today's poetry lesson could be used in the real world.
- Describe one topic we worked on today that you would like to learn more about.
- Write about one thing you didn't understand today.

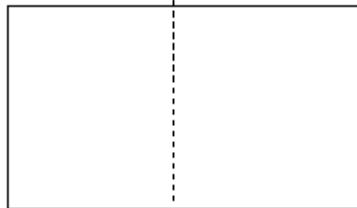
FOLDABLES FOR POETRY PROJECTS

The 3 Tab

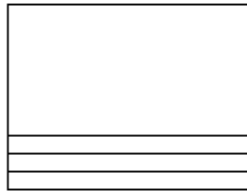
1. Fold a full sheet of paper in half and cut it so that you have 2 pieces that are $8\frac{1}{2}$ inches by $5\frac{1}{2}$ inches.



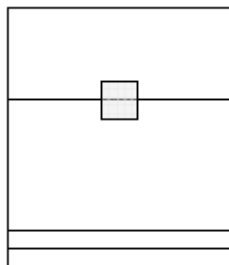
2. Make a fold in one of the pieces $3\frac{1}{2}$ inches away from one of the edges.



3. With the other piece, make a fold 4 inches away from one of the edges.



4. Insert the second piece inside the first so that it looks like this.



5. Open the first page and place a small piece of tape where the first page meets the second.

The Booklet



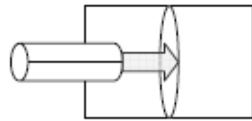
1. Fold a full sheet of paper in half and cut it so that you have 2 pieces that are $8\frac{1}{2}$ inches by $5\frac{1}{2}$ inches.



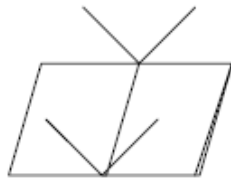
2. Fold one of the pieces in half and make a slit that goes about $\frac{3}{4}$ of an inch away from either edge of the paper.



3. Fold the other piece in half and cut notches on the fold that are slightly more than $\frac{3}{4}$ of an inch.

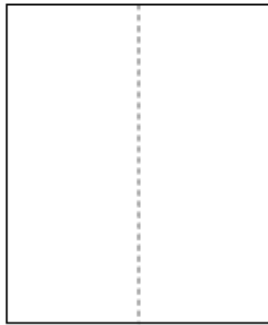


4. Roll (careful not to crease it) the notched piece and slide it halfway into the slit in the other piece.

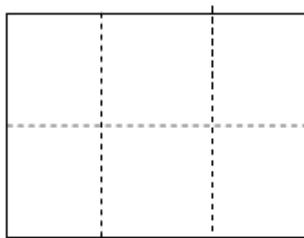


5. Straighten out the notched piece so that the notches fit into the slit in the other piece and fold it in half so that you have an eight page booklet.

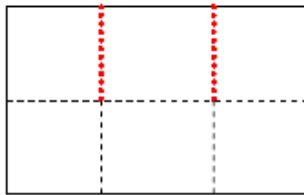
The Tri-Fold



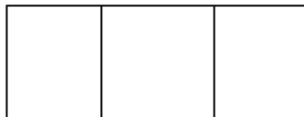
1. Fold an 8 ½ by 11 piece of paper in half the long way.



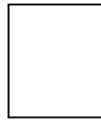
2. Hold the long way and fold it in thirds by making two folds 3 ¾ inches from the edges.



3. Cut down the two folds to the fold in the center of the paper.

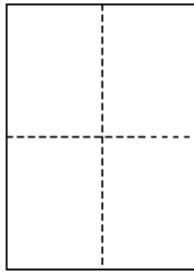


4. Fold the three flaps down.

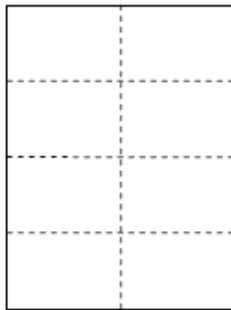


5. Fold the two side flaps on to the center panel.

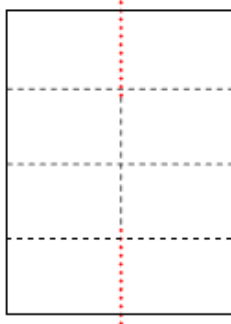
The 4 Door



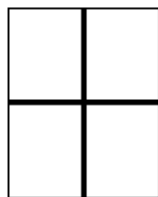
1. Fold a full sheet of paper into quarters.



2. Make 2 folds along the short way of the paper so that it is divided into 4 equal rows.

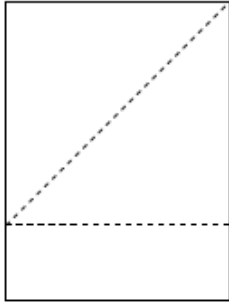


3. Cut slits into the folds at the top and bottom of the page.

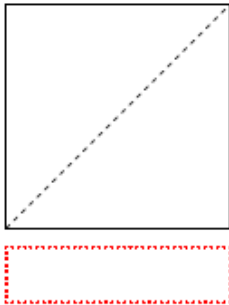


4. Fold over the flaps so that there are four "doors". Fold that over one more time so that the "doors" hidden inside.

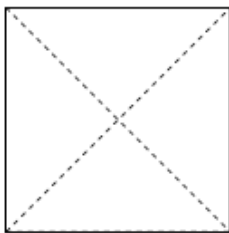
The Diamond 4 Door



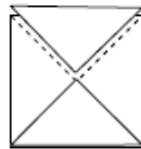
1. Fold the top edge of the paper so that it is even with the side edge of the paper. Fold the remaining flap of paper even with the edge that you have folded down.



2. Cut the small flap from the bottom of the paper to make a square. Discard the small flap.



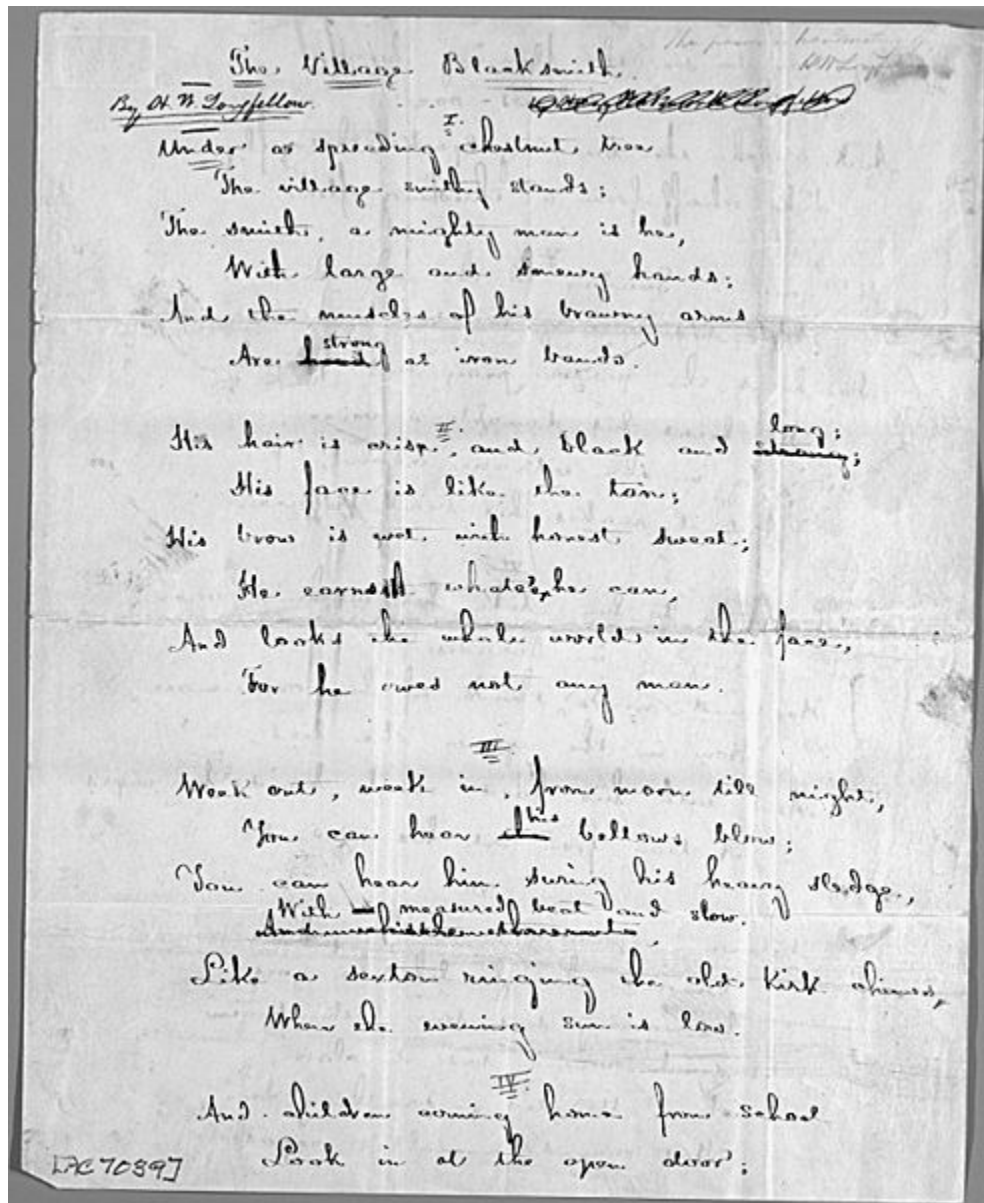
3. Fold the square so that the opposite corners touch. Unfold the paper to reveal an "X".



4. Fold all of the corners of the square into the center of the X.

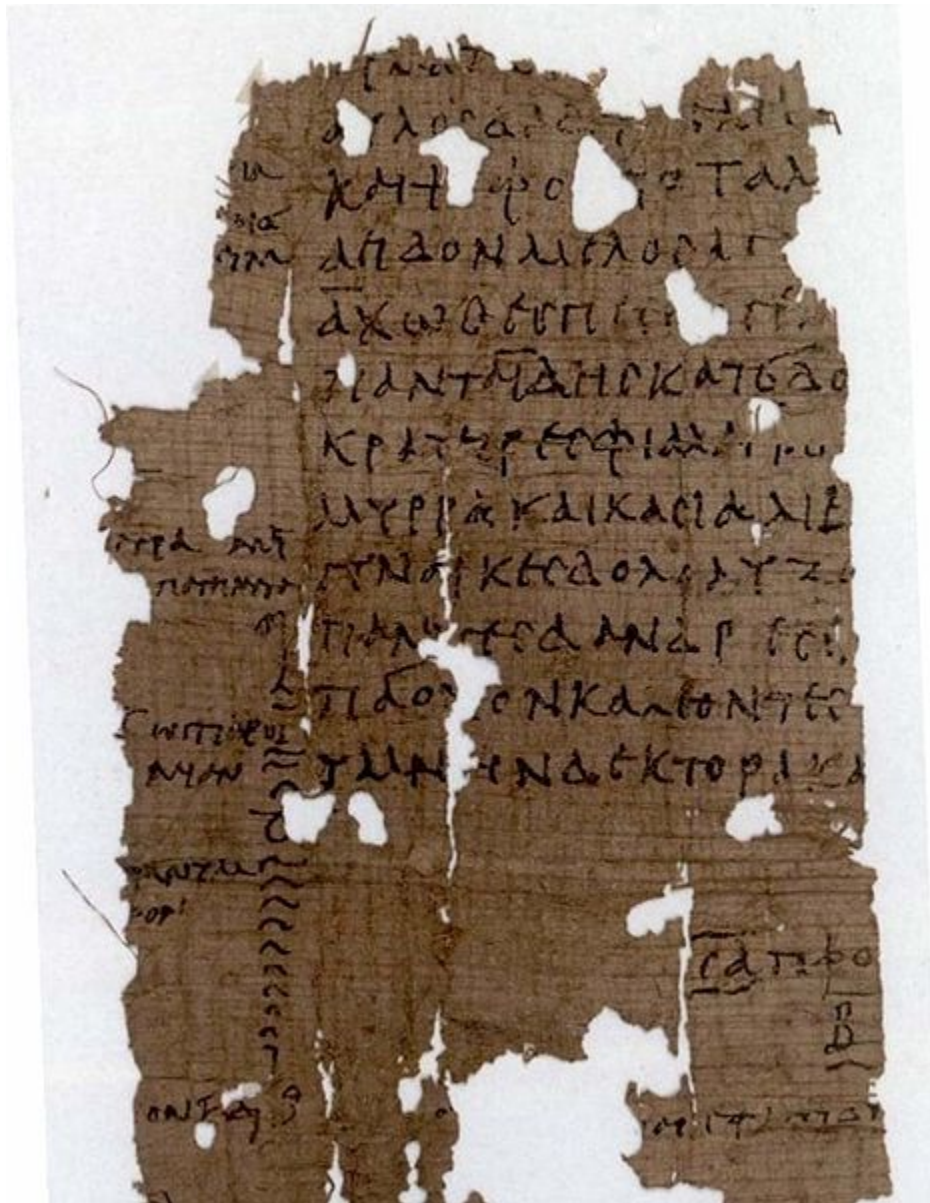


http://commons.wikimedia.org/wiki/File:Ukita_Ikkei_Meeting_for_Making_Poems_at_Shirakawa_color_on_silk_hanging_scroll.jpgUkita Ikkei, Meeting for Making Poems at Shirakawa, color on silk, hanging scroll



Longfellow's original revision and editing notes on "The Village Blacksmith"

[http://commons.wikimedia.org/wiki/File:The_Village_Blacksmith_Poem_\(Longfellow\).jpg](http://commons.wikimedia.org/wiki/File:The_Village_Blacksmith_Poem_(Longfellow).jpg)



Fragment of poem by Sappho, circa 200 A.D., papyrus

http://commons.wikimedia.org/wiki/File:Sappho_poem_POxyXVII_2076.jpg

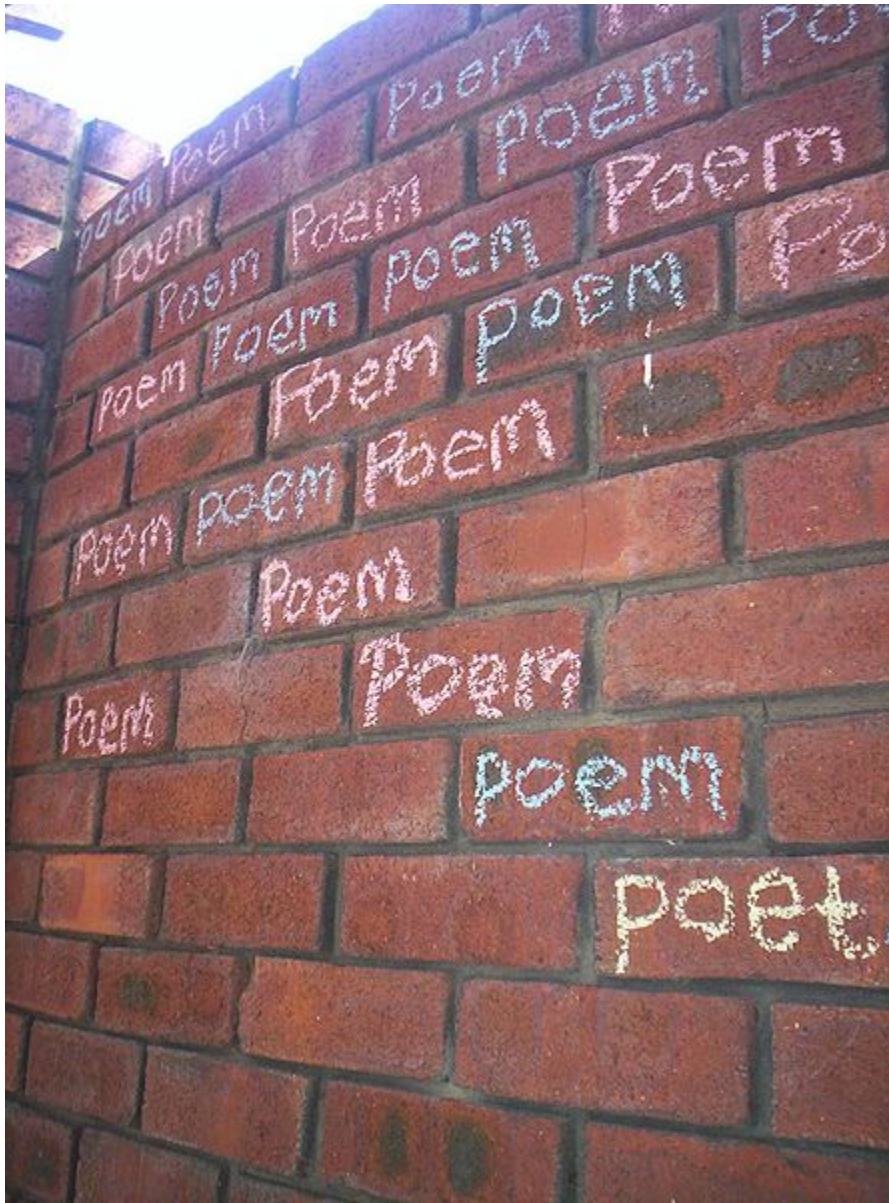


Chinese calligraphy

http://commons.wikimedia.org/wiki/File:Calligraphic_poem.jpg

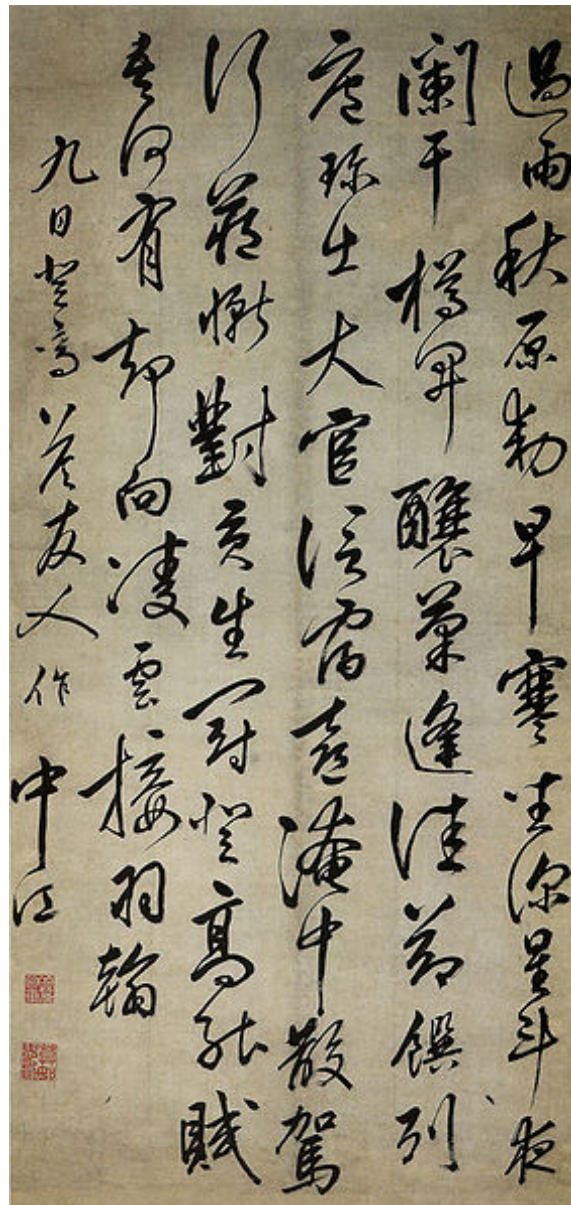


http://commons.wikimedia.org/wiki/File:Poems_every_child_should_know_9.jpg



Wall poem, Western Australia

http://commons.wikimedia.org/wiki/File:Chalk_Poem_in_Heathridge_backyard_WA.jpg



Ming dynasty, circa 1500s A.D.

http://commons.wikimedia.org/wiki/File:Semi-cursive_style_Calligraphy_of_Chinese_poem_by_Mo_Ruzheng.jpg

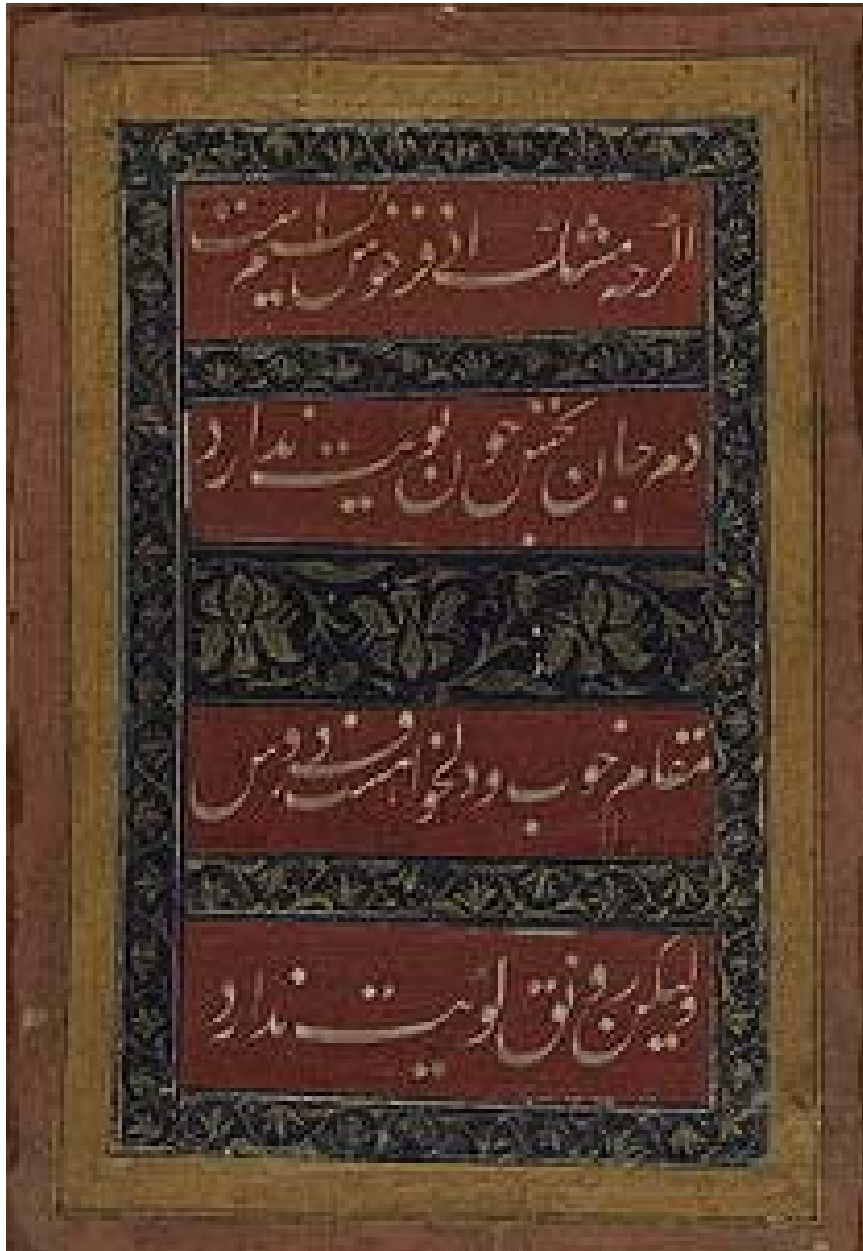


Famous Haiku Poet Basho

http://commons.wikimedia.org/wiki/File:Basho_by_Kinkoku_c1820.jpg



This folio is written in a script known as ta'liq or "hanging," notable for its great fluidity. The script was particularly favored for copying Persian poetry after the fifteenth century in Iran and India. http://commons.wikimedia.org/wiki/File:Ta%27liq_script_1.jpg



Calligraphic fragment executed in nasta'liq script in white ink on red background. Blue panels decorated with gold flower and leaf motifs separate and frame the lines of text. It includes four lines of Persian poetry describing the heavenly scent and life-endowing capabilities of the beloved. The verses read: Agar cha mushk-i az far khush nasim ast / Dam-i jan bakhsh chun buyat nadarad / Maqam-i khub u dilkhwah-st firdaws / Valikin runaq-i kuyat nadarad ("Although musk smells fragrant / It does not breathe life like your scent / Paradise is a good and beloved place / But it is not as splendid as your abode").

http://commons.wikimedia.org/wiki/File:Calligraphic_fragment_in_nasta%27liq.jpg



Calligraphic panel of unknown calligrapher with dimensions of the written surface 8.7 (w) x 25.9 (h) cm. Script is nastaliq. Two lines of Arabic poetry appear in the upper horizontal panels, and two lines of Persian poetry frame the central text panel on the right and left vertical. [http://commons.wikimedia.org/wiki/File:Calligraphic_panel_\(nasta%27liq\).jpg](http://commons.wikimedia.org/wiki/File:Calligraphic_panel_(nasta%27liq).jpg)



Phillis Wheatley, 1753-1784, poet, was the first African-American to publish poetry. Born into slavery, she was taken from her parents at an early age. She was raised Christian and offered an exceptional education by the family that owned her. She received her freedom on the death of her owner in 1778 and married. She had three children but none survived infancy. She died in poverty at age 31.

‘T’WAS mercy brought me from my Pagan land,/ Taught my benighted soul to understand/ That there's a God, that there's a Saviour too:/ Once I redemption neither sought nor knew,/ Some view our sable race with scornful eye,/ "Their colour is a diabolic die." /Remember, Christians, Negroes, black as Cain,/ May be refin'd, and join th' angelic train.’

http://commons.wikimedia.org/wiki/File:Statue_of_Phillis_Wheatley.jpg

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Poetry Forms :http://www.poemofquotes.com/articles/poetry_forms.php *Poetry Types :*
<http://www.kathimitchell.com/poemtypes.html>

Types of Poetry: <http://www.types-of-poetry.org.uk/index.htm>

MUST-HAVE BOOKS AND RESOURCES

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- Barton, Bob and Booth, David. *Poetry Goes to School: From Mother Goose to Shel Silverstein*. Stenhouse, 2003
- Dakos, Kalli. *If You're Not Here, Please Raise Your Hand*. Simon & Schuster, 1995
- Fitch, Sheree and Swartz, Larry. *The Poetry Experience: Choosing and Using Poetry in the Classroom*. Stenhouse, 2008
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POETRY BOOKS FOR CLASSROOM USE

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Routman, Regie. *Kids' Poems: Teaching Third & Fourth Graders to Love Writing Poetry*. Scholastic, 2000.

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INTERNET RESOURCES FOR TEACHERS

A Rhyme a Week -

http://curry.edschool.virginia.edu/go/wil/rimes_and_rhymes.htm#About

Ars Poetica - <http://library.thinkquest.org/C005319/>

Biographies of Famous Poets -

<http://www.kyrene.k12.az.us/schools/brisas/sunda/poets/poet.htm>

Check out the Favorite Poem Project - <http://www.favoritepoem.org/>

Cinquain - http://www.abcteach.com/free/h/howto_cinquain.pdf

Favorite Nursery Rhymes (set to music) - <http://www.snaithprimary.eril.net/rindex.htm>

Found and Headline Poems:

<http://www1.ncte.org/library/files/Store/Books/Sample/18488chap1.pdf>

Funny Poems Kids Love (audio also included) -

<http://www.fizzyfunnyfuzzy.com/showpoem.php?poemID=53>

Giggle Poetry <http://www.gigglepoetry.com/>

Haiku - http://www.abcteach.com/free/h/howto_haiku.pdf

Houghton Mifflin National Poetry Month activities -

<http://www.eduplace.com/monthlytheme/april/poetry.html>

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http://commons.wikimedia.org/wiki/File:Chalk_Poem_in_Heathridge_backyard_WA.jpg

http://commons.wikimedia.org/wiki/File:Semi-cursive_style_Calligraphy_of_Chinese_poem_by_Mo_Ruzheng.jpg

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http://commons.wikimedia.org/wiki/File:Calligraphic_fragment_in_nasta%27liq.jpg

http://commons.wikimedia.org/wiki/File:Statue_of_Phillis_Wheatley.jpg

Interactive – make a Diamante Poem -

<http://www.readwritethink.org/files/resources/interactives/diamante/>

Listen to Nikki Grimes read her poetry -

<http://www.nikkigrimes.com/readings/readings.html>

Listen to poets read their poetry -

<http://www.poetryarchive.org/childrensarchive/home.do>

Online rhyming dictionary <http://www.writeexpress.com/online2.html>

Online songs and poetry for children -

<http://people.ucalgary.ca/~dkbrown/storsong.html>

Poems about Feelings (Bruce Lasky):

<http://www.gigglepoetry.com/poetryclass/feelings.html>

Poetry Rules: <http://www.pbs.org/newshour/extra/features/jan-june00/poetryboxrules.html#>

Poetry Tool from Poetry Foundation:

<http://www.poetryfoundation.org/archive/poetrytool.html>

Scholastic Poetry Resources - <http://teacher.scholastic.com/writewit/poetry/index.htm>

Shel Silverstein Official Site - <http://www.shelsilverstein.com/indexSite.html>

Short Funny Poems for Kids - <http://www.funny-poems.co.uk/kids/>

The Verse of Ogden Nash - <http://gardenofsong.com/kidzpage/kids/nash.html>

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Arnold Adoff poems:

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

“Baby Ate a Microchip” by Neal Levin:

<http://www.poetryfoundation.org/archive/poem.html?id=176557>

“The Best Test” by Jeff Moss:

<http://poetryforchildren.tripod.com/poetryforchildren/id45.html>

“Brother” by Mary Ann Hoberman:

<http://www.poetryfoundation.org/archive/poem.html?id=171610>

“Chairs” by Valerie Worth:

<http://twowritingteachers.wordpress.com/2007/06/15/poetry-friday/>

“Concrete” (shape poem) by Karla Kuskin:

<http://poetryforchildren.tripod.com/poetryforchildren/id42.html>

“The Creature in the Classroom” by Jack Prelutsky:

<http://www.jackprelutsky.com/flash/parentPoems/CreatureClassroom.pdf>

“Delicious Wishes” by Douglas Florian:

<http://poetryforchildren.tripod.com/poetryforchildren/id24.html>

“For the Reader” by Steve Toth:

http://judithpordon.tripod.com/poetry/anne_bradstreet_author_to_her_book.html

“Garbage” by Valerie Worth

<http://poetryforchildren.tripod.com/poetryforchildren/id43.html>

“Harriet Tubman” by Eloise Greenfield

<http://poetryforchildren.tripod.com/poetryforchildren/id32.html>

“I Wish My Father Wouldn’t Fix Things” by Jack Prelutsky

<http://www.jackprelutsky.com/flash/parentPoems/FatherNoFix.pdf>

“I woke up this morning” by Karla Kuskin

<http://poetryforchildren.tripod.com/poetryforchildren/id35.html>

“I’m Glad I’m Me” by Phil Bolsta

<http://www.poetryfoundation.org/archive/poem.html?id=176305>

“If I Were in Charge of the World” by Judith Viorst

<http://poetryforchildren.tripod.com/poetryforchildren/id24.html>

“The Kindergarten Concert” by Robert Pottle

<http://www.poetryfoundation.org/archive/poem.html?id=176556>

“Michael O’Toole” by Phil Bolsta

<http://www.poetryfoundation.org/archive/poem.html?id=176310>

“My Brother’s Bear” by Bruce Lansky

<http://www.poetryfoundation.org/archive/poem.html?id=176542>

“My Parents are Pretending” by Ted Scheu

<http://www.gigglepoetry.com/poem.aspx?PoemID=129&CategoryID=41>

“Ode to Family Photographs” by Gary Soto

<http://poetryforchildren.tripod.com/poetryforchildren/id38.html>

“Poetry Jump-up” by John Agard

<http://www.poetrylibrary.org.uk/education/children/>

Shel Silverstein poems:

<http://www.shelsilverstein.com/indexSite.html>

“Treasure” by Lee Bennett Hopkins

<http://poetryforchildren.tripod.com/poetryforchildren/id26.html>

“Winter Poem” by Nikki Giovanni

<http://poetry365.tumblr.com/post/177356255/winter-poem-nikki-giovanni>

“When You Are Old” by William Butler Yeats

<http://poetryoutloud.org/poems/poem.html?id=172055>

“Why Nobody Pets the Lion at the Zoo” by John Ciardi
<http://www.poetryfoundation.org/archive/poem.html?id=181364>

POEMS IN THE PUBLIC DOMAIN USED IN THIS UNIT

- “August Heat” by Anonymous
- “I Dream’d in a Dream” by Walt Whitman
- “Antonio” by Laura E. Richards
- “Ars Poetica” - Archibald MacLeish
- “Arithmetic” by Carl Sandburg
- “Barter” by Sara Teasdale
- “Beneath the Sea” by A., E. and M. Keary
- “Between Two Hills” by Carl Sandburg
- “The Centipede” by Ogden Nash
- “Daddy Fell into the Pond” by Alfred Noyes
- “The Daughter of the Farrier” Traditional
- “The Eagle” by Alfred, Lord Tennyson
- “Eletelephony” by Laura E. Richards
- “Flint” by Christina Rossetti
- “Fog” by Carl Sandburg
- “The Germ” by Ogden Nash
- “Grandpa Dropped His Glasses” by Leroy F. Jackson
- “The Hippopotamus” by Ogden Nash
- “I’m Nobody! Who Are You?” by Emily Dickinson
- “In a Station of the Metro” by Ezra Pound
- “Iroquois Lullaby” Traditional
- “January, 1795” by Mary Robinson
- “Jonathan Bing” by Beatrice Curtis Brown

“Miss T.” by Walter De La Mare

“Mr. Nobody” Traditional

“Nature XXVII, Autumn” by Emily Dickinson

“The New Colossus” by Emma Lazarus

“Roses” by George Eliot

“Sea Fever” by John Mansfield

“Someone” by Walter De La Mare

“Song of the Witches” by William Shakespeare. From *Macbeth*.

“Sphinx” by Carl Sandburg

“To You” by Walt Whitman

“The Yak” by Hillaire Belloc

“Weather” Traditional