Exploring Poetic Voices

Visual Prompt: Authors write poetry about almost any subject. What do you see in this image that might inspire a poem?

Unit Overview

Poetry evokes the power of words, feelings, and images. We are surrounded by poetry in its various forms on a daily basis—popular music, billboards, and advertising jingles. Poetry allows us to stop and appreciate the mystery of daily life, as Walt Whitman noted in *Leaves of Grass*:

Stop this day and night with me, and you shall possess the origin of all poems;
You shall possess the good of the earth and sun ... (there are millions of suns left.)
You shall no longer take things at second or third hand, nor look through eyes of the dead, nor feed on the spectres in books;
You shall not look through my eyes either, nor take things from me,
You shall listen to all sides, and filter them from yourself.

—Walt Whitman, *Leaves of Grass*
GOALS:
- To develop the skills and knowledge to analyze and craft poetry
- To analyze the function and effects of figurative language
- To write original poems that reflect personal voice, style, and an understanding of poetic elements
- To write a style-analysis essay
- To present an oral interpretation of a poem

ACADEMIC VOCABULARY
complementary
emulate
interpretation
oral interpretation
elaborate (v.)

Literary Terms
free verse
form
stanza
anaphora
repetition
rhyme scheme
musical devices
sound devices
cacophonous
euphonious
catalog poem
rhythm
extended metaphor
ode
quatrains
couplet
iambic pentameter

Contents
Activities
4.1 Previewing the Unit ................................................................. 286
4.2 What Is Poetry? ...................................................................... 287
Poetry: “Poetry,” by Pablo Neruda
Essay: from poemcrazy, by Susan Goldsmith Wooldridge
4.3 Literary Devices in Poetry ....................................................... 298
4.4 Examining Experiences and Poetic Structure ......................... 301
Poetry: “Nikki-Rosa,” by Nikki Giovanni
Poetry: “We Real Cool,” by Gwendolyn Brooks
Art: The Pool Game, by Jacob Lawrence
4.5 Exploring Diction and Imagery............................................... 307
Poetry: “Fast Break,” by Edward Hirsch
>Introducing the Strategy: TWIST
4.6 Extended Metaphor and Hyperbolic Me............................... 311
Poetry: “Identity,” by Julio Noboa Polanco
Poetry: “Ego Tripping,” by Nikki Giovanni
4.7 Exploring Theme .................................................................318
Poetry: “Hanging Fire,” by Audre Lorde
4.8 Odes to Special Things..........................................................321
Poetry: “Abuelito Who,” by Sandra Cisneros
4.9 Coming of Age in Sonnets ....................................................326
Sonnet: Sonnet 18, by William Shakespeare
Embedded Assessment 1:  Creating a Poetry Anthology ............. 329
4.10 Unpacking Embedded Assessment 2: Analyzing and Presenting a Poet .......................................................... 331
*Song: “Smells Like Teen Spirit,” recorded by Nirvana and by Tori Amos
4.11 Analyzing a Persona Poem ................................................... 333
Poetry: “In Response to Executive Order 9066:
All Americans of Japanese Descent Must Report to Relocation Centers,” by Dwight Okita
4.12 Poetry Analysis of “Young” .................................................... 336
Poetry: “Young,” by Anne Sexton

>Introducing the Strategy: TP-CASTT

4.13 Poetry Café...............................................................................339
Poetry: “Combing,” by Gladys Cardiff
Poetry: “Harlem,” by Langston Hughes
Poetry: “‘Hope’ is the thing with feathers,” by Emily Dickinson
Poetry: “Scars,” by Daniel Halpern
Poetry: “Ozymandias,” by Percy Bysshe Shelley
Poetry: “American Hero,” by Essex Hemphill

4.14 Exploring and Analyzing a Poet’s Work................................. 347
Poetry: “Prayer to the Pacific,” by Leslie Marmon Silko
Poetry: “In Cold Storm Light,” by Leslie Marmon Silko

4.15 Choosing and Researching a Poet ........................................... 352

4.16 Generating a Rhetorical Plan .................................................. 353

Embedded Assessment 2: Analyzing and Presenting a Poet ............ 355

*Texts not included in these materials.
Learning Targets

- Preview the literary terms and poetic devices introduced in this unit.
- Analyze the skills and knowledge needed to complete Embedded Assessment 1 successfully.

Making Connections

Careful attention to the works of published poets will help you to explore your own poetic voice. In this unit, you will explore the function and effect of poetic structure and poetic devices; that is, figurative language, diction, imagery. Once you understand the specific effects of poetic devices, you will be able to use those same devices to create poems that express your experiences about coming of age.

Essential Questions

Based on your current knowledge, write your answers to these questions:

1. What is poetry?
2. What can a writer learn from studying an author’s craft and style?

Developing Vocabulary

Go back to the Contents page and use a QHT or other strategy to analyze and evaluate your knowledge of the Academic Vocabulary and Literary Terms for the unit.

Unpacking the Embedded Assessment

Read the following assignment for Embedded Assessment 1. Mark the text to show the skills and knowledge you will need to successfully accomplish this task.

Your assignment is to create a thematic poetry anthology that will include an introduction to the collection, seven or eight original poems with complementary visuals, and a reflection that explains the style and content of the work presented.

With your class, create a graphic organizer to identify the skills and knowledge you will need to accomplish this task, and plan how you will acquire them to complete the assignment. To help you complete your graphic organizer, be sure to review the criteria in the Scoring Guide on page 326.
What Is Poetry?

Learning Targets
- Read and analyze a free verse poem closely to interpret meaning.
- Analyze one author’s creative approaches to writing poetry to find ideas for poems.
- Write an original free verse poem.

Perspectives on Poetry
1. Read the quotations below and select one that is meaningful to you. Copy the quote onto one side of an index card, and write a brief interpretation on the other side.

   Poets’ Perspectives on Poetry

   1. “We don’t read and write poetry because it’s cute. We read and write poetry because we are members of the human race. And the human race is filled with passion. And medicine, law, business, engineering, these are noble pursuits and necessary to sustain life. But poetry, beauty, romance, love, these are what we stay alive for.”—Dead Poet’s Society

   2. “Poetry is what gets lost in translation.” —Robert Frost

   3. “Out of the quarrel with others we make rhetoric; out of the quarrel with ourselves we make poetry.” —W. B. Yeats

   4. “Poetry is man’s rebellion against being what he is.” —James Branch Cabell

   5. “Poetry is the revelation of a feeling that the poet believes to be interior and personal which the reader recognizes as his own.”
      —Salvatore Quasimodo

   6. “Mathematics and poetry are ... the utterance of the same power of imagination, only that in the one case it is addressed to the head, in the other, to the heart.” —Thomas Hill

   7. “Poetry is an orphan of silence. The words never quite equal the experiences behind them.” —Charles Simic

2. Listen as your teacher explains how you will participate in a “poetry mixer.” Be prepared to share your quotation and interpretation with other students and listen as others share with you. Your classmates may have different interpretations of their quotations. Listen to their reasoning and be prepared to respond with further clarification or explanation of your interpretation. You may also want to adjust your interpretation based on your classmates’ ideas.
What Is Poetry?

Preview
In this activity, you will read a free verse poem that explores the question, “What is poetry?”

Setting a Purpose for Reading
- Mark the text by highlighting or underlining images that Neruda uses to describe how “poetry arrived in search of me.”
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
- Underline ideas you think might be helpful to a new writer of poetry.

ABOUT THE AUTHOR
Chilean author Pablo Neruda (1904–1973) contributed his first poem to a literary journal when he was 13 years old and published his first collection of poems in 1923. Throughout his life, his poems reflected his world and his work. He wrote political poems, an epic poem about the South American continent, and a series of odes that reflect everyday life—things, events, relationships. In 1971, he was awarded the Nobel Prize in Literature.

Poetry

by Pablo Neruda
Translated by Alastair Reid

And it was at that age ... poetry arrived in search of me. I don't know, I don't know where it came from, from winter or a river. I don't know how or when,  
5 no they were not voices, they were not words, nor silence, but from a street I was summoned, from the branches of night,  
abruptly from the others,  
10 among violent fires or returning alone, there I was without a face and it touched me.

summoned: called

abruptly: suddenly; without warning
I did not know what to say, my mouth
had no way
with names,
my eyes were blind,
and something started in my soul,
fever or forgotten wings,
and I made my own way,

deciphering
that fire,
and I wrote the first faint line,
faint, without substance, pure

nonsense,
pure wisdom
of someone who knows nothing,
and suddenly I saw
the heavens

unfastened and open,
planets

deciphering: figuring out; decoding

palpitating plantations,
shadow perforated,

riddled

with arrows, fire, and flowers,
the winding night, the universe.

And I, infinitesimal being,
drunk with the great starry

void,

infinitesimal: so small as to be
almost nothing

likeness, image of mystery,

felt myself a pure part

of the abyss,

I wheeled with the stars,

my heart broke loose on the wind.

Second Read

• Reread the poem to answer these text-dependent questions.
• Write any additional questions you have about the text in your Reader/Writer Notebook.

3. Craft and Structure: How does the author use personification in this poem?
What Is Poetry?

4. **Craft and Structure:** What is the effect of *anaphora* in this poem?

5. **Key Ideas and Details:** What does the author mean when he says, “I did not know what to say, my mouth / had no way / with names, / my eyes were blind”?

**Literary Terms**
- **Stanza** is a group of lines, usually similar in length and pattern, that form a unit within a poem.
- **Anaphora** is a particular kind of repetition in which the same word or group of words is repeated at the beginnings of two or more successive clauses or lines.
- **Repetition** is the use of any element of language—a sound, a word, a phrase, a line, or a stanza—more than once.

**Working from the Text**
Use your ideas about poetry to complete the frame poem below. Try to incorporate imagery and *repetition* into your poem.

**A Poem About Poetry**

Poetry is ____________________________________________

Poetry is like _________________________________________

Poetry is about ______________________________________

Poetry is as important as ________________________________

Poetry is as pointless as _______________________________

Poetry means _________________________________________

Poetry is ___________________________________________

**Preview**
Now you will read a creative essay about writing poetry.

**Setting a Purpose for Reading**
- Underline any advice or methods you might find helpful when writing a poem.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

**About the Author**
Susan Wooldridge is a teacher of creative writing. Her work has been published in numerous journals, though she is best known for her collection of essays, *poemcrazy*. As an observer of nature and the world around her, she is inspired in her writing by everyday events and shares her stories in a distinctive writing style.
Essay

from poemcrazy

by Susan Goldsmith Wooldridge

3

**collecting words and creating a wordpool**

1 I have a strong gathering instinct. I collect boxes, hats, rusty flattened bottle caps for collages and creek-worn sticks to color with my **hoard** of Berol prisma color pencils. When I was a kid I’d lie in bed imagining I was a squirrel who lived in a hollow tree, **foraging** for acorns, twigs and whatever it takes to make squirrel furniture.


3 The great thing about collecting words is they’re free; you can borrow them, trade them in or toss them out. I’m trading in (and literally composting) some of my other collections—driftwood, acorns and bits of colored Easter egg shell—for words. Words are lightweight, unbreakable, portable, and they’re everywhere. You can even make them up. Frebrent, bezoncular, zurber. Someone made up the word **padiddle**.

4 A word can trigger or inspire a poem, and words in a stack or thin list can make up poems.

5 Because I always carry my journal with me, I’m likely to jot down words on trains, in the car, at boring meetings (where I appear to be taking notes), on hikes and in bed.

6 I take words from everywhere. I might **steal** steel, spelled both ways. **Unscrupulous**. I’ll toss in **iron**, **metal** and **magnolias**. Whatever flies into my mind. **Haystack**, **surge**, **sidewinder**. A sound, **splash**. A color, **magenta**. Here’s a chair. **Velvet. Plush**.
**What Is Poetry?**

- **ballad:** a sentimental love song
- **laborious:** requiring a lot of work
- **idolized:** worshiped
- **irreverent:** not respectful
- **antiestablishment:** opposed to working with the government
- **profound:** having deep insight

---

7. Dylan Thomas loved the words he heard and saw around him in Wales. "When I experience anything," he once said, "I experience it as a thing and a word at the same time, both equally amazing." Writing one **ballad**, he said, was like carrying around an armload of words to a table upstairs and wondering if he'd get there in time.

8. Words stand for feelings, ideas, mountains, bees. Listen to the sound of words. I line up words I like to hear, *Nasturtiums buzz blue grass catnip catalpa catalog*.


10. I call gathering words this way creating a **wordpool**. …

---

11. When I'm playing with words, I don't worry about sounding dumb or crazy. And I don't worry about whether or not I'm writing "a poem." *Word pool. World pool, wild pool, whipoorwill, swing.* Words taken out of the **laborious** structures (like this sentence) where we normally place them take on a spinning life of their own.

---

12. Things I love have a way of turning up in my life in unexpected ways. In high school I **idolized** e. e. cummings because he was **irreverent** and made me feel free. He played with language and broke all the rules, nourishing my *Catcher in the Rye*, **antiestablishment** side.

13. I memorized most of “What if a much of a which of a wind” and several other cummings poems. My favorite for years was "Somewhere I have never traveled," with the unexpected line that moved me most, "and no one, not even the rain, has such small hands."

14. During my freshman year of college in New York City I met a Columbia student named Simon Roosevelt, who played Lysander in a production of *A Midsummer Night's Dream*. I painted viney leaves for the set as part of a stage crew that played loud rock music all hours of the night. I helped mend and fit costumes, happiest hanging out behind the scenes. Simon and I went to movies and studied together in the Columbia library. One evening I noticed a worn photo of e. e. cummings in Simon's wallet. "He was my grandfather," Simon told me. e. e. cummings—who died while I was in high school—was turning up again in my world. Life can be like a poem that way, with the unexpected appearing in the room, not just on the page.

15. cummings plays with words, spacing and capital letters, often putting all the punctuation somewhere unexpected. He experiments with opposites. His poems are both goofy and **profound**, soft and sharp at the same time, tender and fierce. "What if a much of a which of a wind" opens gently, but soon we're shocked as the wind "bloodies with dizzying leaves the sun / and yanks immortal stars awry."

16. cummings's words, often like the trail of an acrobat tumbling down the page, invite us to put our own words down. Filled with open, white space, his poems leave room for us to enter. We feel we can do this too. cummings's writing inspired a passion in me to create my own world, poke around and explore my boundaries, see how many shades of unnamed color and sound I might find there.
17. Cummings reminds me to allow poems to swagger, soar or tiptoe in unexpectedly. I need to be open and ready for them. Poems aren’t written from ideas, like essays, and they’re not overly controlled. In a poem’s “most mad and moonly” spell, out of time, I can break rules and expectations about who I am as well as about writing.

18. My journal has a memorial page both for E. E. Cummings and for his grandson Simon, killed on his red motorcycle the year after we met. At Simon’s memorial service someone read a Cummings poem that helped us with our shock and sadness:


love is more thicker than forget
more thinner than recall
more seldom than a wave is wet
more frequent than to fail
it is most mad and moonly
and less it shall unbe
than all the sea which only
is deeper than the sea
love is less always than to win
less never than alive
less bigger than the least begin
less littler than forgive
it is most sane and sunly
and more it cannot die
than all the sky which only
is higher than the sky.

19. The unexpected brings us light and darkness, joy and sorrow, life and death. And it brings discovery. Some of our most important discoveries are made when we’re not looking.

Literary Terms

Rhyme scheme refers to the consistent pattern of rhyme throughout a poem. Although the rhyme is slightly off, the rhyme scheme of Cummings’s poem is abab/cdcd/efef/ghgh.
What Is Poetry?

6

gas, food, longing

... Image is the root word of imagination. It's from Latin imago, "picture," how you see things. Images carry feelings. Saying, "I'm angry," or "I'm sad," has little impact. Creating images, I can make you feel how I feel.

When I read the words of a young student named Cari—"I'm a rose in the shape of a heart / with nineteen days of nothing / but the pouncing of shoes on my dead petals"—I experience desperation through her image. Cari doesn't even have to name the feeling—nineteen days, a pale green sky, a pouch of seed held against a sower's heart.

Writing poems using images can create an experience allowing others to feel what we feel. Perhaps more important, poems can put us in touch with our own often buried or unexpected feelings.

Shoua discovered her frustration by using the image of a man shooting pool,

I hear bang, click, shoosh
feeling like the white ball
that does all the work.

Tori used images from a landscape to indicate hopelessness,

the clouds collapsed,
they’re touching the ground
trying to come alive,
but they can’t.

Sometimes word tickets magically fit with the images in the paintings. One of Tori’s words was jingle. It helped her convey her developing feeling of hope,

the glowing water shows shadow
till we all hear
the jingle of dawn.

Images we create in our poem can not only help us discover our feelings, but can help us begin to transform them.

PRACTICE

Make a wordpool of feeling words, going for opposites: psychotic stable, laughable sober drab vibrant bored blissful frantic calm fragile invincible.

Find a postcard of a painting, a reproduction in a magazine or book, or a poster on a wall. Any painting will do.

Choose a feeling. Look closely at your painting and find a detail that seems to express your feeling, perhaps one color or the gesture of someone’s arm. Perhaps a jug in the corner. Let your words paint the feeling. I feel as still as a white water jug.

Say your painting is a landscape. You feel powerless. What does that gray cloud look like that expresses your feeling? You might write that the cloud is dissolving, losing its shape. Or you feel powerful. Now the cloud is gathering electricity to snap out as lightning.
You might feel *unimportant*, like that tiny leaf on top of the tree, lost in all the others. You might feel like you're *fading* like the last bit of pink light on top of the mountain.

Choose a variety of paintings so you can begin to express the full range of your feelings in one or several poems.

*it looks like*

... I think we naturally see things metaphorically. We're always comparing the way one thing looks to another. *Comparison is built into our language.* I've noticed that on a highway a hairpin turn, from above, *looks like* a hairpin. Cattails in a swampy area along Lonestar Road *look like* cat's tails. In my garden foxglove looks like a wee "folk's glove," with a pouch for a tiny hand. Georgia O'Keeffe said she painted individual flowers and made them huge so we'd be forced to look closely and notice what flowers really look like. Whether she intended this or not, O'Keeffe's paintings lend themselves to metaphor. Inside her white flower I see

- a gown with long white sleeves,
- a curled satin slipper with grey on the toe,
- a Chinese lantern on low,
- a bowl of silver bells, ringing.

Wilfred Funk writes in *Word Origins and Their Romantic Stories* that originally all words were poems, since our language is based, like poems, in metaphor. The names of flowers makes this easier to see. This flower looks like a shooting star. Maybe the next time I see one I'll make the shift from simile to full metaphor and think, *This flower is a shooting star, or a bird's-eye, a paintbrush, butter and eggs.*

In some words we can still see the poem/metaphor, especially flowers and trees like ladyslipper, redbud, spinster blue-eyed Mary. My married name, Wooldridge, must have come from the image of lambs on a ridge.

Metaphor is a bridge bringing things together. The world is a stage. Life is a dream. The navel is a belly button. When she lived in Athens years ago, a friend Sally tells me, some of the delivery bikes had the word *METAPHOR* printed on their sides—probably a company name. In Greek *metaphor* literally means to bear or carry over.

Sometimes part of writing a poem is as simple as looking carefully and bringing things together through simile and metaphor. This bit of moon looks like a canoe. The moon is a cradle, a wolf’s tooth, a fingernail, snow on a curved leaf or milk in the bottom of a tipped glass.

**PRACTICE**

Take an object and think about what it *looks like*. Describe exactly what you see.

Look around you. Does your lampshade look like a ballerina's illuminated pink pleated skirt? Not exactly, but it's a start. Let yourself go for the farfetched and the ridiculous when you make comparisons.

If you can find a flower, look inside. What does it look like?

Find a painting, abstract or realistic. Choose a detail and stare at it. Focusing on that detail, write,
ACTIVITY 4.2
continued

What Is Poetry?

I see
It looks like
it looks like
I see
It looks like (repeat)

42 For more practice, list what you see around you and write down what it looks like.

The pine tree looks like a torpedo
That folded piece of paper looks like a flattened sail
The curled telephone cord looks like an earthworm
That man’s curly hair looks like ...
The moth’s wing ...

43 Keep going.

Second Read

• Reread the essay to answer these text-dependent questions.
• Write any additional questions you have about the text in your Reader/Writer Notebook.

6. Key Ideas and Details: What is the central purpose of this essay?

7. Craft and Structure: What is a “wordpool,” and why is it important?

8. Key Ideas and Details: What does the author mean when she says, “Life can be like a poem that way” (paragraph 14)?

9. Key Ideas and Details: To Wooldridge, what is the importance of imagery?
Working from the Text

10. Summarize what Wooldridge is saying about the importance of words. In your Reader/Writer notebook, start your own “wordpool.” Here are some ideas:
   • Notice that Wooldridge mentions homonyms in Part 3: “I might steal steel ...” Write 10 more sets of homonyms in your notebook.
   • Create a personal thesaurus of synonyms for the verb “to walk or move.” Try to find one synonym for each letter of the alphabet. Use this list to vary your verbs in your writing.

11. Read the suggestions for ideas in the “Practice” from Part 6 to help you increase your wordpool of images that might help you write a poem. Choose one or more suggestions you would like to experiment with, and write your response in your Reader/Writer Notebook.

12. In Part 8, the “Practice” asks you to think about what an object looks like. In your notebook, list what you see around you and describe some of the items using creative descriptions and details.

Check Your Understanding

How does writing free verse poetry allow for creativity?

Drafting the Embedded Assessment

Write an original free verse poem you might use for your anthology. Be sure to:
   • Use imagery.
   • Experiment with free verse.
   • Use repetition.
Learning Targets

• Work with a group to learn literary terminology.
• Apply literary terminology while analyzing and creating poetry.

The Sounds of Poetry

1. In your Reader/Writer Notebook, create a QHT chart and categorize the poetry terms in the following graphic organizer according to how well you know the definitions:
   - Q = Don’t know the word
   - H = Heard of the word
   - T = Can teach the word to someone else

2. After categorizing the terms, proceed as follows:
   • Share your “T” words with a partner, discussing and perhaps revising definitions. Write your revised definition for each word you know in the graphic organizer.
   • Share your “H” words, consulting appropriate resources for definitions. Add definitions for these words to the graphic organizer.
   • Create groups of four and share definitions and examples. Discuss and research the “Q” words to find agreed-upon definitions, and then add those to the graphic organizer.

3. Visualizing Vocabulary: There are 16 words on this list. Your group will be assigned three or four words. For each word assigned, create a graphic representation in your Reader/Writer Notebook that captures the essence of the term.

4. The second page of the Personal Poetry Glossary contains words that are referred to as musical devices. The following are also words that refer to sound:
   - euphony: pleasing combination of sounds
   - cacophony: harsh, discordant effect of sound

These sounds produce opposite effects. Copy these terms to your Reader/Writer Notebook and write an explanation of why poets would use musical devices to create euphony or cacophony in a poem.

LEARNING STRATEGIES: QHT, Graphic Organizer, Marking the Text

My Notes

Literary Terms

Musical or sound devices convey and reinforce the meaning or experience of poetry through the use of sound. Just as in music, some words have a cacophonous or unpleasant effect, while other combinations of words are euphonious with a harmonious or pleasing effect.

INDEPENDENT READING LINK

Read and Connect
As you read the poems you have chosen, use the terms in your Personal Poetry Glossary to identify the literary devices the poets use. Make a chart showing the literary devices and compare/contrast them with examples from your poems.
## Personal Poetry Glossary

<table>
<thead>
<tr>
<th>Literary Device</th>
<th>Definition</th>
<th>Example from Text and Explanation of Function and Use</th>
<th>Original Example for My Reader/Writer Notebook</th>
</tr>
</thead>
<tbody>
<tr>
<td>Connotation</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tone</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Imagery</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Diction</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hyperbole</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Allusion</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Symbol</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Extended metaphor</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Anaphora</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Theme</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Literary Device</td>
<td>Definition</td>
<td>Example from Text and Explanation of Function and Use</td>
<td>Original Example for My Reader/Writer Notebook</td>
</tr>
<tr>
<td>-----------------</td>
<td>------------</td>
<td>------------------------------------------------------</td>
<td>-----------------------------------------------</td>
</tr>
<tr>
<td>Refrain</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Onomatopoeia</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alliteration</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rhyme</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Assonance</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Consonance</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Examining Experiences and Poetic Structure

Learning Targets
• Analyze and write an autobiographical catalog poem.
• Conduct a close reading of a poem by generating and answering levels of questions.
• Identify how sound and structural elements create an effect in a poem.

Memorable Experiences
1. Quickwrite: In your Reader/Writer Notebook, make a list of memorable childhood experiences.

Preview
In this activity, you will read a catalog poem and a free verse poem. Both poems use specific poetic devices and structures to express themes and meaning.

Setting a Purpose for Reading
• Notice the way Giovanni punctuates and capitalizes in order to control the way the poem is read.
• Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
• When reading, pause where there seems to be a natural break and draw a backslash ( / ) where you paused.

ABOUT THE AUTHOR
Yolanda Cornelia “Nikki” Giovanni (b. 1943) is a popular American poet and Emmy Award nominee known for her writing on the black experience. She has received a variety of awards for her work, including the Reverend Martin Luther King Jr. Award, three NAACP Image Awards, the Langston Hughes award, and more than twenty honorary degrees from colleges and universities. As one of the foremost authors of the Black Arts Movement, her work first came to light in the 1960s, and she is now one of the world’s best known African American authors. Giovanni’s advice to young writers is, “The authority of the writer always overcomes the skepticism of the reader. If you know what you’re talking about, or if you feel that you do, the reader will believe you.”

The poet Nikki Giovanni

LEARNING STRATEGIES:
Quickwrite, Marking the Text, Note-taking, Levels of Questions, Think-Pair-Share

Literary Terms
A catalog poem uses repetition and variation in the creation of a list, or catalog, of objects, desires, plans, or memories.

My Notes
Examining Experiences and Poetic Structure

Poetry

Nikki-Rosa

by Nikki Giovanni

childhood remembrances are always a drag
if you’re Black
you always remember things like living in Woodlawn
with no inside toilet
and if you become famous or something
they never talk about how happy you were to have
your mother
all to yourself and
how good the water felt when you got your bath
from one of those
big tubs that folk in Chicago barbecue in
and somehow when you talk about home
it never gets across how much you
understood their feelings
as the whole family attended meetings about Hollydale
and even though you remember
your biographers never understand
your father’s pain as he sells his stock
and another dream goes
and though you’re poor it isn’t poverty that
concerns you
and though they fight a lot
it isn’t your father’s drinking that makes any difference
but only that everybody is together and you
and your sister have happy birthdays and very good
Christmases
and I really hope no white person ever has cause
to write about me
because they never understand
Black love is Black wealth and they’ll
probably talk about my hard childhood
and never understand that
all the while I was quite happy.
Second Read

- Reread the poem to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

2. **Craft and Structure**: Who is the speaker of this poem, and to whom is the speaker speaking?

3. **Key Ideas and Details**: What is the biggest misunderstanding the speaker assumes white biographers would make about her life?

4. **Key Ideas and Details**: According to themes of this poem, what is the most important thing children need in order to be happy?

Working from the Text

5. Review the definitions of the three Levels of Questions:
   - literal: questions that can be answered by going to a resource or back to the text
   - interpretive: questions that are significant to the meaning and usually begin with “how” or “why”
   - universal: questions that go beyond the text

Read the poem again and write at least two interpretive questions in your Reader/Writer Notebook. Then, exchange questions with another student. Meet with another two students and discuss your responses to the questions.

**Drafting the Embedded Assessment**

Try your hand at creating a catalog poem of your own memorable experiences. Refer to the list of memorable childhood experiences you compiled at the beginning of this activity. Be sure to:
- Use imagery to create vivid sensory pictures.
- Experiment with forms of repetition and variation.
- Order your catalog of memories in a meaningful way.
Setting a Purpose for Reading

- As you read, pay attention to the poem’s rhythm, sound devices, and poetic structure.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
- Underline examples of repetition and alliteration.

ABOUT THE AUTHOR

Gwendolyn Brooks (1917–2000) grew up and lived in Chicago. While still in her teens, she published poems in an African American newspaper in Chicago. It wasn’t long before her poetry became recognized nationally, and she won the Pulitzer Prize for Poetry in 1950, the first African American to win a Pulitzer. Poetry was the focus of Brooks’s life, and she continued to be a prolific writer as well as a teacher and advocate of poetry. She taught creative writing at a number of colleges and universities. Her publications and awards were numerous, including an appointment as Consultant in Poetry to the Library of Congress.

Poetry

We Real Cool

by Gwendolyn Brooks

The Pool Players.
Seven at the Golden Shovel.

We real cool. We
Left school. We

5 Lurk late. We
Strike straight. We

Sing sin. We
Thin gin. We

Jazz June. We
10 Die soon.

lurk: to hang around a place, hidden from view
Second Read
• Reread the poem to answer these text-dependent questions.
• Write any additional questions you have about the text in your Reader/Writer Notebook.

6. Key Ideas and Details: Why is it significant that the boys have dropped out of school?

7. Craft and Structure: What is the effect of the broken sentences, with each line ending in the word “We”?

Working from the Text
8. In your Reader/Writer Notebook, write a summary of the poem “We Real Cool.”

9. Examine the painting below called *The Pool Game* by Jacob Lawrence. Notice how the artist creates a feeling about his subject. Compare the representation of the pool players in “We Real Cool” versus *The Pool Game*. What is emphasized in each version? How are the portrayals different?
Exercising Experiences and Poetic Structure

Check Your Understanding
Use the TAG sentence stem to write an analytical statement connecting Brooks’s use of form or imagery to theme and tone. (Example: In “Poetry,” a poem by Neruda, the imagery and verse form convey a sense of surprise and pleasure at the discovery of poetry in his life.)

In “______,” a poem by ______, the imagery and verse form convey __________.

Writing to Sources: Explanatory Text
You have already written a summary of the poem “We Real Cool.” Now, expand on that summary by writing an analytical statement that explains how the poetic elements in the poem create an effect. Be sure to:

• Start with a thesis statement that introduces your ideas.
• Use relevant quotations from the text to support your ideas.
• Finish with a conclusion that follows from your explanation.
Exploring Diction and Imagery

Learning Targets
• Read a poem to understand how diction and imagery create effect and tone.
• Write a poem in the style of “Fast Break” that conveys appreciation of a favorite pastime.

Preview
In this activity, you will analyze how the poet uses precise diction and imagery to create tone and effect.

Setting a Purpose for Reading
• Underline the verbs in the poem.
• Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
• You might highlight any basketball jargon that shows the poet is familiar with the sport.

ABOUT THE AUTHOR
Edward Hirsch (b. 1950) is a professor of English and a published author of many poems, essays, and books. His collection of verse, Wild Gratitude, was awarded the National Book Critics Circle Award in 1986; Hirsch has also earned a Guggenheim Fellowship and a MacArthur Foundation Fellowship. One of Hirsch’s most popular books has been his surprise best seller, How to Read a Poem and Fall in Love with Poetry.

Poetry

Fast Break

In Memory of Dennis Turner, 1946–1984
by Edward Hirsch

A hook shot kisses the rim and
hangs there, helplessly, but doesn’t drop,
and for once our gangly starting center
boxes out his man and times his jump
perfectly, gathering the orange leather
from the air like a cherished possession
and spinning around to throw a strike
to the outlet who is already shoveling

gangly: tall, thin, and awkward
cherished: beloved

© 2018 College Board. All rights reserved.
an underhand pass toward the other guard
scissoring past a flat-footed defender
who looks stunned and nailed to the floor
in the wrong direction, trying to catch sight
of a high, gliding dribble and a man
letting the play develop in front of him
in slow motion, almost exactly
like a coach’s drawing on the blackboard,
both forwards racing down the court
the way that forwards should, fanning out
and filling the lanes in tandem, moving
together as brothers passing the ball
between them without a dribble, without
a single bounce hitting the hardwood
until the guard finally lunges out
and commits to the wrong man
while the power-forward explodes past them
in a fury, taking the ball into the air
by himself now and laying it gently
against the glass for a lay-up,
but losing his balance in the process,
inexplicably falling, hitting the floor
with a wild, headlong motion
for the game he loved like a country
and swiveling back to see an orange blur
floating perfectly through the net.
Second Read

• Reread the poem to answer these text-dependent questions.
• Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Craft and Structure**: What is the effect of writing this poem as one long sentence?

2. **Key Ideas and Details**: This poem was written to honor Dennis Turner, the author’s friend who died. How does this information affect your understanding of the poem’s closing image?

3. **Craft and Structure**: Why might the author have chosen to write this poem in couplets?

**Working from the Text**

4. Apply the TWIST strategy to “Fast Break,” using the following graphic organizer to record your analysis of the poem.

**Introducing the Strategy: TWIST**

The TWIST strategy (tone, word choice, imagery, style, and theme) is used to create a thesis statement in response to a text. When using this strategy, think specifically about how the tone, word choice (diction), imagery, and style convey theme.
Exploring Diction and Imagery

<table>
<thead>
<tr>
<th>Literary Element</th>
<th>Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Tone:</strong></td>
<td>What is the writer’s attitude toward the topic?</td>
</tr>
<tr>
<td><strong>Word choice:</strong></td>
<td>What specific words does the writer use to help convey the topic and the attitude?</td>
</tr>
<tr>
<td><strong>Imagery:</strong></td>
<td>What imagery is especially significant for conveying the attitude and topic?</td>
</tr>
<tr>
<td><strong>Style:</strong></td>
<td>How do syntax, imagery, and diction work together to communicate the main idea of the poem?</td>
</tr>
<tr>
<td><strong>Theme:</strong></td>
<td>What is the author’s comment on the subject of the poem?</td>
</tr>
</tbody>
</table>

Check Your Understanding

Explain the effect of the diction and imagery in the poem. Think about the tense of the verbs and the adjectives the poet chose to use.

Drafting the Embedded Assessment

Write a free verse poem about a pastime you are passionate about. To begin, jot down some ideas. Then write your poem. Be sure to:

- Consider carefully how you create line breaks in your free verse poem.
- Choose precise words (especially verbs) to convey the activities of this pastime.
- Use specific diction and imagery to create an effect.
Extended Metaphor and Hyperbolic Me

Learning Targets

• Explain the relationship between the title of a poem and its central images.
• Analyze a poem to understand how hyperbole and allusion enhance the meaning of a literary text.
• Write a poem using an extended metaphor.

Preview

In this activity, you will read and analyze two poems that explore the theme of identity.

Setting a Purpose for Reading

• Note how the extended metaphor develops throughout the poem.
• Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
• Underline any images related to a weed.

ABOUT THE AUTHOR

Julio Noboa Polanco was born in New York City. He began writing poetry at a young age, writing “Identity” when he was in the eighth grade. His work focuses on Latino identity, particularly the identity of Latinos blending in with white culture. This theme is reflected in Polanco’s language, as he writes his poems in both English and Spanish.

Poetry

Identity

by Julio Noboa Polanco

Let them be as flowers
always watered, fed, guarded, admired,
but harnessed to a pot of dirt.

I’d rather be a tall, ugly weed,
clinging on cliffs, like an eagle
wind-wavering above high, jagged rocks.

To have broken through the surface of stone,
to live, to feel exposed to the madness
of the vast, eternal sky.

admired: took pleasure in

jagged: having sharp edges

vast: immense; huge
Extended Metaphor and Hyperbolic Me

bizarre: strange

shunned: avoided

fertile: capable of producing vegetation

My Notes

10  To be swayed by the breezes of an ancient sea,  
    carrying my soul, my seed,  
    beyond the mountains of time or into the abyss of the bizarre.

    I'd rather be unseen, and if  
    then shunned by everyone,

15  than to be a pleasant-smelling flower,  
    growing in clusters in the fertile valley,  
    where they're praised, handled, and plucked  
    by greedy human hands.

    I'd rather smell of musty, green stench

20  than of sweet, fragrant lilac.

    If I could stand alone, strong and free,  
    I'd rather be a tall, ugly weed.

Second Read

• Reread the poem to answer these text-dependent questions.
• Write any additional questions you have about the text in your Reader/Writer Notebook.

1. Key Ideas and Details: What is the relationship between the central image and the title of Polanco’s poem?

2. Key Ideas and Details: Polanco wrote this poem when he was in eighth grade. Knowing this, who might the “they” be in the poem? How can you tell?

3. Craft and Structure: What is the tone of this poem?
Working from the Text

4. Create a T-chart that identifies the two central images of the poem. Highlight lines about one image in one color and the other image in another color.

Language and Writer’s Craft: Verbals

A **verbal** is a verb form that is used as another part of speech—an adjective, noun, or adverb. Verbals include participles, infinitives, and gerunds.

A **participle**, which functions as an adjective, is the present or past participle of a verb:

- A *clinging* weed
- A *watered* flower

An **infinitive** is a verb form beginning with *to*. A present perfect infinitive begins with *to have*, and a passive infinitive with *to be*. Infinitives can function as nouns, adjectives, or adverbs:

- *To cling* to life is the nature of weeds. (infinitive as a noun, the subject of the sentence)
- The desire *to stay* alive motivates all living things. (infinitive as an adjective, modifying *desire*)
- The flower bends *to bask* in the light of the sun. (Infinitive as an adverb, modifying *bends*)

A **gerund** is the *-ing* form of a verb used as a noun.

- *Clinging* to the soil keeps the weed alive.

**PRACTICE** Identify a present participle, an infinitive, and a gerund in the following paragraph:

> In the poem “Fast Break,” Edward Hirsch uses vivid imagery to describe a few fleeting moments of a basketball game. Forcing so many actions—*fanning, filling*—into just a few lines gives readers a sense that these momentary events occurred in slow motion. The final image of a floating basketball enhances this feeling of slow motion.

5. Go back to the poem “Identity” and mark the verbals. Add them in the appropriate columns to your T-chart, indicating where they are used in creating the contrasting images.
Setting a Purpose for Reading

- Underline allusions to famous people, places, or events.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
- Draw a star next to any images that seem like an exaggeration.

Poetry

**Ego Tripping**
(there may be a reason why)

*by Nikki Giovanni*

I was born in the Congo
I walked to the fertile crescent and built the sphinx
I designed a pyramid so tough that a star
that only glows every one hundred years falls
5 into the center giving divine perfect light.
I am bad.

I sat on the throne
drinking nectar with allah
I got hot and sent an ice age to Europe
to cool my thirst.

My oldest daughter is nefertiti
the tears from my birth pains
created the nile
I am a beautiful woman.

10 I gazed on the forest and burned
out the sahara desert
With a packet of goat’s meat
and a change of clothes
I crossed it in two hours

15 I am a gazelle so swift
so swift you can’t catch me.
For a birthday present when he was three
I gave my son hannibal an elephant
He gave me rome for mother’s day

20 My strength flows ever on
My son noah built a new/ark and
I stood proudly at the **helm**
as we sailed on a soft summer day
I turned myself into myself and was
jesus
Men **intone** my loving name
All praises All praises
I am the one who would save
I sowed diamonds in my back yard
**30**
My bowels delivered uranium
The filings from my fingernails are
semi-precious jewels
On a trip north
I caught a cold and blew
**35**
My nose giving oil to the arab world
I am so hip even my errors are correct.
I sailed west to reach east and had to round off
the earth as I went
The hair from my head thinned and gold was laid
**40**
across three continents.

**45**
I am so perfect, so divine so **ethereal** so surreal
I cannot be **comprehended** except by my permission
I mean ... I ... can fly
like a bird in the sky...

**Second Read**

- Reread the poem to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

6. **Key Ideas and Details:** Who is the speaker of this poem, and what does she think of herself?
7. **Craft and Structure:** What is the effect of hyperbole in this poem?

8. **Key Ideas and Details:** What does the speaker mean when she says, “I am so perfect, so divine so ethereal so surreal / I cannot be comprehended except by my permission”?

9. **Craft and Structure:** How do the religious references strengthen the poem’s theme?

**Working from the Text**

10. Use the chart below to conduct a TWIST analysis of “Ego Tripping.”

<table>
<thead>
<tr>
<th>Literary Element</th>
<th>Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tone:</td>
<td></td>
</tr>
<tr>
<td>Word Choice:</td>
<td></td>
</tr>
<tr>
<td>Imagery:</td>
<td></td>
</tr>
<tr>
<td>Style:</td>
<td></td>
</tr>
<tr>
<td>Theme:</td>
<td></td>
</tr>
</tbody>
</table>
Check Your Understanding

Write an interpretive sentence that explains how the title of the poem relates to the hyperbole and allusions in “Ego Tripping.”

**Drafting the Embedded Assessment**

Write an *emulation* of either “Identity” or “Ego Tripping,” creating your own two contrasting central images as an extended metaphor. Use different types of verbals in your poem. Be sure to:

- Create two central contrasting images.
- Extend the metaphor to include multiple comparisons.
- Use free verse.

**ACADEMIC VOCABULARY**

When you *emulate* someone or something, you are trying to equal or excel the quality of the original through imitation.
Learning Targets

- Develop a thematic statement to use as a topic sentence in an analysis of a poem.
- Write a paragraph that connects the effect of literary devices to the theme of the poem.

Preview

In this activity, you will read and analyze a poem for theme and determine the effects of literary devices.

Setting a Purpose for Reading

- Notice the lack of punctuation. Make note of places where you would typically add punctuation, such as a question mark or period.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

Born in Harlem in New York, Audre Lorde (1934–1992) was a poet and essayist. Her first poem was published in Seventeen magazine while she was in high school. Lorde’s writing, especially her poetry, explores personal, political, and social issues, focusing on the emotions of relationships, especially in urban life. She was serving as the New York State poet laureate when she died.

Poetry

Hanging Fire

by Audre Lorde

I am fourteen
and my skin has betrayed me
the boy I cannot live without
still sucks his thumb
in secret
how come my knees are
always so ashy
what if I die
before the morning comes
and momma’s in the bedroom
with the door closed.
I have to learn how to dance
in time for the next party
my room is too small for me
suppose I die before graduation
they will sing sad melodies
but finally
tell the truth about me
There is nothing I want to do
and too much
that has to be done
and momma’s in the bedroom
with the door closed.

Nobody even stops to think
about my side of it
I should have been on Math Team
my marks were better than his
why do I have to be
the one
wearing braces
I have nothing to wear tomorrow
will I live long enough
to grow up
and momma’s in the bedroom
with the door closed.

Second Read
- Reread the poem to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. Key Ideas and Details: What relationship does the speaker have with her mother?
Exploring Theme

2. **Key Ideas and Details:** What is the central theme of this poem?

3. **Craft and Structure:** What is the tone of this poem?

**Working from the Text**
Read the poem again silently. Then engage in a group reading and discussion. With your group, reread the poem several times, marking and annotating the text for images and significant repetition. Use TWIST, SIFT, or Levels of Questions to help you understand and discuss the poem.

**Check Your Understanding**
As a group, develop a thematic statement that can be used as a topic sentence in an analysis of the poem “Hanging Fire.”

**Writing to Sources: Explanatory Text**
Using your thematic statement, explain one of the themes of Audre Lorde’s poem “Hanging Fire.” Use the results from the TWIST, SIFT, or Levels of Questions strategy as a starting point. Be sure to:
- Begin by clearly stating the theme.
- Include multiple direct quotations from the poem to support your claims. Introduce and punctuate all quotations correctly.
- Use appropriate transitions and correct grammar, spelling, and punctuation.

**INDEPENDENT READING LINK**
*Read and Discuss*
Choose one of the poems you have read independently. Then review the strategies you have learned in this unit: TWIST, SIFT, and Levels of Questions. Analyze your poem using the most appropriate of the three strategies. Use your analysis to draft a thematic statement for the poem.
Odes to Special Things

Learning Targets

• Analyze odes for figurative language.
• Create an original ode.

Preview

In this activity, you will read two lyric poems, or odes, and analyze them for figurative language.

Setting a Purpose for Reading

• Underline the reasons the poet gives for writing an ode to his socks.
• Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
• Highlight similes and metaphors.

Poetry

Ode to My Socks

by Pablo Neruda
translated by Robert Bly

Mara Mori brought me a pair of socks which she knitted herself with her sheepherder’s hands,

two socks as soft as rabbits.

I slipped my feet into them as if they were two cases knitted with threads of twilight and goatskin, Violent socks,

my feet were two fish made of wool, two long sharks sea blue, shot through by one golden thread, two immense blackbirds,

two cannons,

my feet were honored in this way by these heavenly socks. They were so handsome for the first time my feet seemed to me unacceptable

LEARNING STRATEGIES:
Marking the Text, Sharing and Responding

Literary Terms

An ode is a lyric poem expressing the feelings or thoughts of a speaker, often celebrating a person, event, or thing.

WORD CONNECTIONS

Etymology

An ode is a poem written to formally praise a person, event, or object. Odes, first called oldes, were first written by the ancient Greeks, who would chant or sing praises. The word shares the same root with the musical words melody and rhapsody.

My Notes

immense: huge
like two decrepit firemen,
firemen unworthy of that woven fire,
of those glowing socks.

Nevertheless, I resisted the sharp temptation
to save them somewhere as schoolboys
keep fireflies,
as learned men collect sacred texts,
I resisted the mad impulse to put them
in a golden cage and each day give them
birdseed and pieces of pink melon.
Like explorers in the jungle
who hand over the very rare green deer
to the spit and eat it with remorse,
I stretched out my feet and pulled on
the magnificent socks and then my shoes.

The moral of my ode is this:
beauty is twice beauty
and what is good is doubly good
when it is a matter of two socks
made of wool in winter.

Second Read
• Reread the poem to answer these text-dependent questions.
• Write any additional questions you have about the text in your Reader/Writer Notebook.

1. Key Ideas and Details: What is the moral message of this poem?

2. Craft and Structure: How does the poem’s form support its moral?
3. **Craft and Structure:** How is the poem’s tone conveyed through figurative language?

4. **Craft and Structure:** What is the effect of alliteration in the poem?

### Setting a Purpose for Reading
- Underline the images that show the speaker’s attitude toward “Abuelito.”
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

### ABOUT THE AUTHOR
Sandra Cisneros (b. 1954) grew up in Chicago and now lives in San Antonio, Texas. Cisneros has written extensively about the experiences of growing up as a Latina. In talking about her writing, Cisneros says she creates stories from things that have touched her deeply: “... in real life a story doesn’t have shape, and it’s the writer that gives it a beginning, a middle, and an end.”

### Poetry

**Abuelito Who**

*by* Sandra Cisneros

Abuelito¹ who throws coins like rain
and asks who loves him
who is dough and feathers
who is a watch and glass of water
who tells me in Spanish you are my diamond
who tells me in English you are my sky
whose little eyes are string
can’t come out to play

---

¹ Abuelito: Spanish term for “grandfather”
sleeps in his little room all night and day
who used to laugh like the letter k
is sick
is a doorknob tied to a sour stick

15 is tired shut the door
doesn’t live here anymore
is hiding underneath the bed
who talks to me inside my head
is blankets and spoons and big brown shoes

20 who snores up and down up and down and down again
is the rain on the roof that falls like coins
asking who loves him
who loves him who?

Second Read

• Reread the poem to answer these text-dependent questions.
• Write any additional questions you have about the text in your Reader/Writer Notebook.

5. **Key Ideas and Details:** What is the significance of the poem’s title?

6. **Key Ideas and Details:** What relationship does the speaker of the poem have with her abuelito?

7. **Craft and Structure:** How does the poem’s tone reflect its central message?
Working from the Text

8. In the My Notes section, create a list of your favorite people, places, things, or experiences. Share these items with a group.

9. Why or why not would these items make a good ode?

Check Your Understanding

Odes have a long tradition and in ancient times were accompanied by music and dance. How are odes similar to songs in the way they express their “lyrics” and emotions?

Drafting the Embedded Assessment

Review the list of favorite things you made, and choose one of the items—something that you treasure. Write an ode, a poem of praise or respect, to honor the person, place, thing, or experience you have chosen. Be sure to:

- Use repetition or a refrain for effect.
- Use images, figurative language, such as similes and metaphors, and vivid verbs to create a feeling.
- Use free verse, carefully choosing effective line breaks.
Learning Targets

• Examine the structure of a sonnet to infer the relationship between structure and meaning.
• Write an original sonnet.

Preview

In this activity, you will read a sonnet, which is a fixed form of poetry with 14 lines consisting of three quatrains and a couplet, and is written in iambic pentameter.

Setting a Purpose for Reading

• Draw lines to separate the quatrains and the couplet.
• Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
• Mark the rest of the poem’s rhyme scheme and note its regularity.

ABOUT THE AUTHOR

Little is known about the early life of William Shakespeare (1564–1616) except that he was born and grew up in Stratford-upon-Avon in England. He is considered one of the greatest playwrights who ever lived. In addition to 37 plays (comedies, tragedies, and histories), he also wrote a series of 154 sonnets in a style that has become known as the Shakespearean sonnet.

Poetry

Sonnet 18

by William Shakespeare

Shall I compare thee to a summer’s day? Thou art more lovely and more temperate.
Rough winds do shake the darling buds of May, And summer’s lease hath all too short a date.

5 Sometime too hot the eye of heaven shines, And oft is his gold complexion dimmed;
And every fair from fair sometime declines, By chance, or nature’s changing course untrimmed.

But thy eternal summer shall not fade Nor lose possession of that fair thou ow’st; Nor shall death brag thou wand’rest in his shade, When in eternal lines to time thou grow’st,

10 So long as men can breathe or eyes can see, So long lives this, and this gives life to thee.
Second Read
- Reread the sonnet to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Key Ideas and Details**: How does the speaker of this poem feel about summer?

2. **Key Ideas and Details**: What does the speaker appreciate most about his beloved, and how can you tell?

3. **Key Ideas and Details**: How does the tone of the speaker’s praise shift in the final couplet?

Working from the Text
4. Work in your discussion groups to paraphrase each quatrain and the couplet. Use the My Notes section of the page for your paraphrases. To aid in your understanding, try to paraphrase each sentence in the poem. In your groups, respond to the following:

   - What is the purpose of each quatrain?

   - How does the couplet bring closure to ideas presented in the poem?

   - Write a thematic statement that expresses the main idea of the poem.
Coming of Age in Sonnets

Check Your Understanding
How do the couplets and quatrains in a sonnet help the poet express a theme or main idea?

Drafting the Embedded Assessment
Transform one of the free verse poems you have written into a sonnet, or write an original sonnet on a topic of your choice. Be sure to:

- Follow the rhyme scheme and structural elements of the type of poem you choose.
- Give your poem a title that relates to its central image or images.
- Use figurative language and specific words to convey your topic and the attitude in your poem.

Independent Reading Checkpoint
Review your independent readings. Write a short paragraph explaining what you have learned about the various forms of poetry and how each contributes to the overall theme of the poem, as well as to your enjoyment and understanding. Then choose one of the poems you read and briefly explain what you liked most about it.
# Creating a Poetry Anthology

## ASSIGNMENT

Your assignment is to create a poetry anthology that will include an introduction to the collection, seven or eight original poems with complementary visuals, and a reflection that explains the style and content of the work presented. Use technology to create your anthology and to present it in a polished format.

| Planning: Create a plan for writing. | ■ How can you use your Reader/Writer Notebook as a source of ideas for your collection?  
■ Have you reviewed the different poetry structures (sonnet, free verse, catalog, ode) presented in the unit as possible models for your original poetry?  
■ How will you show your use and understanding of literary devices and their effects as part of your original collection?  
■ Have you included imagery and symbolism in your poetry that can be represented by pictures, photographs, or sketches? |
| --- | --- |
| Drafting: Revise poems and write additional ones to create a collection. | ■ How will you arrange your poetry in an anthology to best reflect your efforts?  
■ What will you write in your introduction or preface to help your reader understand your poetry? What does the reader need to know about your life to better understand your work?  
■ What must you include in a reflection to highlight your deliberate and purposeful use of poetic forms and elements?  
■ How will you include a discussion of your creative process and inspiration? |
| Revising: Finalize the anthology for publication. | ■ How will you ensure that you take your poetry through an active process of revision that includes soliciting feedback from others?  
■ How can you use the strategies of adding and deleting as you choose diction and figurative language and structure stanzas and lines?  
■ How can consulting the Scoring Guide help you revise? |
| Editing for Publication: Prepare your final draft as a polished work ready to be shared. | ■ How will you make your anthology visually appealing?  
■ How will you organize your collection to include all the components of an anthology (cover page, table of contents, introduction, annotated original poems with visuals, and reflection)?  
■ How might you use technology to illustrate, produce, and publish your anthology? |

## Reflection

Describe how you have grown as a writer in the process of creating this poetry anthology. Have you discovered anything new about yourself as a writer? If so, what? If not, why?
## SCORING GUIDE

<table>
<thead>
<tr>
<th>Scoring Criteria</th>
<th>Exemplary</th>
<th>Proficient</th>
<th>Emerging</th>
<th>Incomplete</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Ideas</strong></td>
<td>The anthology presents original poems with a clear tone</td>
<td>The anthology presents original poems with a clear tone</td>
<td>The anthology presents some poems that are not original or do not present clear tone</td>
<td>The anthology presents few, if any, poems; poems presented may not be original</td>
</tr>
<tr>
<td></td>
<td>uses annotations to identify literary devices and to provide insightful analysis of purpose</td>
<td>uses annotations to identify some literary devices and to analyze purpose</td>
<td>does not use annotations to identify the literary devices used or provide appropriate analysis of purpose</td>
<td>is missing annotations or annotations do not identify literary devices used (if any)</td>
</tr>
<tr>
<td></td>
<td>insightfully introduces the collection of work</td>
<td>clearly introduces relevant information that helps the reader understand the collection of work</td>
<td>includes a vague introduction that does not connect life events</td>
<td>has no introduction or the introduction does not present related information</td>
</tr>
<tr>
<td></td>
<td>clearly explains and provides examples of purpose, creative process, challenges, and use of symbolic visuals.</td>
<td>explains the poet’s purpose, creative process, challenges, and use of symbolic visuals.</td>
<td>does not adequately explain the process, product, or learning of poetic form, style, and content.</td>
<td>does not include a reflection or the reflection does not relate to the process or product.</td>
</tr>
<tr>
<td><strong>Structure</strong></td>
<td>The anthology contains all required elements, including a creative cover page and title, a complete table of contents, and symbolic visuals</td>
<td>The anthology contains a cover page and title, table of contents, and complementary visuals</td>
<td>The anthology is not well-organized or may be missing a cover page and title, a table of contents, or visuals</td>
<td>The anthology is confusing or may be missing a cover page and title, a table of contents, or visuals</td>
</tr>
<tr>
<td></td>
<td>shows appropriate and consistent poetic form.</td>
<td>generally uses appropriate and consistent poetic form.</td>
<td>does not carefully use poetic format or structure.</td>
<td>shows little attention to the use of poetic format or structure.</td>
</tr>
<tr>
<td><strong>Use of Language</strong></td>
<td>The anthology uses connotative words, figurative language, and compelling verbs to reinforce theme and to achieve a specific effect.</td>
<td>The anthology generally uses descriptive words, figurative language, and verbs to reinforce theme and to achieve a specific effect.</td>
<td>The anthology does not use precise words or figurative language; verbs are weak or inconsistent.</td>
<td>The anthology uses confusing words and lacks figurative language or relevant verbs.</td>
</tr>
</tbody>
</table>
Unpacking Embedded Assessment 2: Analyzing and Presenting a Poet

Learning Targets
- Identify the knowledge and skills needed to complete Embedded Assessment 2 successfully and reflect on prior learning that supports the knowledge and skills needed.
- Examine tone and write an analysis of the way tone is created.

Making Connections
In the first part of this unit, you read and analyzed a variety of poems written in different styles and using varied poetic structures. You practiced using poetic style and structure by writing your own poems. In this part of the unit, you will expand your analysis of poetry by examining tone in depth and writing an analysis of one poet’s style.

Essential Questions
Now that you have read and analyzed several poems, how would you change your answer to the Essential Question “What is poetry?”

Consider the second Essential Question: What can a writer learn from studying an author’s craft and style?

Developing Vocabulary
Look at your Reader/Writer Notebook and review the new vocabulary you learned in the first part of this unit. Which words do you now know thoroughly, and which do you need to learn more about? Make a plan to review vocabulary and add to your notes about new words as you study the rest of this unit.

Unpacking Embedded Assessment 2
Read the assignment for Embedded Assessment 2: Analyzing and Presenting a Poet.

Your assignment is to analyze a collection of work from a poet and write a style-analysis essay. You will then select one of the poems you analyzed and present an oral interpretation of the poem to the class.

In your own words, summarize what you will need to know to complete this assignment successfully. With your class, create a graphic organizer to represent the skills and knowledge you will need to complete the tasks identified in the Embedded Assessment.
Unpacking Embedded Assessment 2: Analyzing and Presenting a Poet

Tone Review
1. “Smells Like Teen Spirit” is a song originally written and recorded by Nirvana. Later, Tori Amos recorded it with her own signature style. Listen to both artists’ versions of the song, and use the following graphic organizer to note words or phrases that may describe the tone the artists convey in the song.

| Nirvana’s Version: “Smells Like Teen Spirit” | Tori Amos’s Version: “Smells Like Teen Spirit” |
| Comments About Tone: | Comments About Tone: |

2. Respond to the following questions:
   • What are the differences between these two versions of one song?

   • What tone (attitude) does each version create? Note phrases and images from the song that support your opinion.

   • Where in each version do you see or hear a shift? Explain.

Writing to Sources: Explanatory Text
Write a style-analysis paragraph in which you identify the tone and explain how it differs between the two songs. Refer to the graphic organizer you completed as you develop your paragraph. Be sure to:
   • Start with a topic sentence that identifies the two songs and their differing tones.
   • Use textual evidence to support the opinion stated in the topic sentence.
   • Incorporate quoted material smoothly in your analysis.

INDEPENDENT READING LINK
Read and Research
For independent reading during this half of the unit, you may want to look at the works of several poets. You will memorize, present, and analyze the works of one of these poets for your Embedded Assessment. From the poets you have researched, choose the one you want to use for your Embedded Assessment. Make a list of the poems you plan to read.
Analyzing a Persona Poem

Learning Targets

- Identify and interpret key ideas and tone in a poem.
- Write a paragraph analyzing how imagery and diction create tone.

Preview

In this activity, you will read a persona poem in which a poet writes from the perspective of his mother, who was taken to an internment camp during World War II.

Setting a Purpose for Reading

- Mark the shift in the poem’s tone with an exclamation point (!).
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

Dwight Okita (b. 1958) was born and continues to live in Chicago. His first book of poems, Crossing with the Light, was published in 1992. He continues to be an active writer, working on poetry, stage plays, a screenplay, and fiction—both short stories and novels.

Poetry

In Response to Executive Order 9066:
All Americans of Japanese Descent
Must Report to Relocation Centers

by Dwight Okita

Dear Sirs:
Of course I’ll come. I’ve packed my galoshes
and three packets of tomato seeds. Denise calls them
love apples. My father says where we’re going
5 they won’t grow.

I am a fourteen-year-old girl with bad spelling
and a messy room. If it helps any, I will tell you
I have always felt funny using chopsticks
and my favorite food is hot dogs.

10 My best friend is a white girl named Denise—
we look at boys together. She sat in front of me
all through grade school because of our names:
O’Connor, Ozawa. I know the back of Denise’s head very well.
I tell her she's going bald. She tells me I copy on tests.

15 We're best friends.

I saw Denise today in Geography class.
She was sitting on the other side of the room.
“You’re trying to start a war,” she said, “giving secrets
away to the Enemy: Why can't you keep your big
mouth shut?”

I didn't know what to say.
I gave her a packet of tomato seeds
and asked her to plant them for me, told her
when the first tomato ripened

25 she’d miss me.

Second Read
• Reread the poem to answer these text-dependent questions.
• Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Craft and Structure:** What is the effect of having a 14-year-old narrate this poem?

2. **Key Ideas and Details:** What do the tomato seeds symbolize in the poem?

3. **Key Ideas and Details:** How does life change for the speaker after the executive order?

---

1 *The Enemy*: Japan, which was at war with the United States during World War II
Working from the Text

4. How does the title of the poem affect its tone?

5. The poem is written as a letter in direct response to Executive Order 9066. Why would Okita structure his poem as a letter?

6. How does having an understanding of the actual Executive Order 9066 signed by President Franklin D. Roosevelt provide context and deepen your understanding of the poem?

Check Your Understanding

Write a thematic statement about how diction and imagery create tone in “In Response to Executive Order 9066.”

Explanatory Writing Prompt

Using your thematic statement, write an analysis of the function of diction and imagery in creating tone in “In Response to Executive Order 9066.” Be sure to:

- Identify the tone and include textual evidence that shows how tone is created by diction and imagery.
- Include multiple direct quotations from the poem to support your claim.
- Use correct grammar, spelling, and punctuation, and finish with a conclusion paragraph.
Learning Targets

- Analyze a poem using the vocabulary of literary analysis.
- Use the TP-CASTT strategy to analyze a poem.

Preview

In this activity, you will read a free verse coming-of-age poem and conduct a close analysis of its style and theme.

Setting a Purpose for Reading

- Underline examples of imagery.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
- Make note of the punctuation and the poet’s use of literary devices.

ABOUT THE AUTHOR

Anne Sexton (1928–1974) discovered her poetic voice as an adult when she joined writing groups and met other poets who encouraged her work. She published several successful collections of poetry and was awarded a Pulitzer Prize for Poetry in 1967. Much of her work explores personal issues or issues specific to women.

Poetry

Young

by Anne Sexton

A thousand doors ago
when I was a lonely kid
in a big house with four
5 garages and it was summer
as long as I could remember,
I lay on the lawn at night,
clover wrinkling under me,
the wise stars bedding over me,
10 my mother’s window a funnel
of yellow heat running out,
my father’s window, half shut,
an eye where sleepers pass,
and the boards of the house
were smooth and white as wax
and probably a million leaves
sailed on their strange stalks
as the crickets ticked together
and I, in my brand new body,
which was not a woman's yet,
told the stars my questions
and thought God could really see
the heat and the painted light,
elbows, knees, dreams, goodnight.

Second Read
• Reread the poem to answer these text-dependent questions.
• Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Craft and Structure:** How does the author capture the isolation of a teenager’s coming of age in this poem?

2. **Key Ideas and Details:** What is the speaker’s relationship to nature?

3. **Craft and Structure:** How does the poem’s form reflect its central message?

**Working from the Text**
4. Complete the TP-CASTT note-taking organizer on the following page with your small group.
Poetry Analysis of “Young”

Introducing the Strategy: TP-CASTT
TP-CASTT is an acronym for a strategy used to analyze poetry by breaking the analysis down into parts and then synthesizing thinking into one cohesive interpretation. The letters stand for Title, Paraphrase, Connotation, Attitude, Shift, Title, and Theme.

TP-CASTT Analysis
Title of Poem:
Author:

Title: Make a prediction before you read the poem. What do you think the title means?

Paraphrase: Restate the important sentences or lines of the poem in your own words.

Connotation: What words or phrases suggest something beyond their literal meanings? What do you think the poet is saying in this poem? Go beyond the literal meanings or the plot of the poem.

Attitude: Describe the speaker’s attitude. Use specific adjectives to describe your ideas.

Shifts: Describe where the poem appears to shift, either in subject, speaker, or tone.

Title: Re-examine the title. What do you think it means now, in the context of the poem?

Theme: What do you think is the underlying message about life expressed in this poem?

Check Your Understanding
Write a thematic statement about the poem “Young.” Consider Sexton’s diction and the structure of the poem. How does the lack of punctuation contribute to the coming-of-age theme?

INDEPENDENT READING LINK
Read and Discuss
Choose one of the poems from your independent reading. Apply a TP-CASTT analysis to the poem. Share your analysis with peers. Explain how using the TP-CASTT analysis helped you better understand the poem.
Poetry Café

Learning Targets

• Independently analyze a poem for its poetic elements.
• Present an oral interpretation that demonstrates an understanding of the structure and ideas of a poem.

Preview

In this activity, you will work with a group to develop oral interpretations of a poem.

Setting a Purpose for Reading

• Underline poetic elements such as diction, imagery, allusion, and hyperbole.
• Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

Gladys Cardiff (b. 1942) is an American poet and writer of Irish, Welsh, and Cherokee descent. Her poetry tends to reflect her heritage. She has published two books of poems, To Frighten a Storm and A Bare Unpainted Table. She is an associate professor of poetry, American literature, and Native American literature at Oakland University, Michigan.

Poetry

Combing

by Gladys Cardiff

Bending, I bow my head
And lay my hand upon
Her hair, combing, and think
How women do this for

5 Each other. My daughter's hair
Curls against the comb.
Wet and fragrant — orange
Parings. Her face, downcast,
Is quiet for one so young.

10 I take her place. Beneath
My mother's hands I feel
The braids drawn up tight
As a piano wire and singing,
Vinegar-rinsed. Sitting

15 before the oven I hear

fragrant: sweet smelling

© 2018 College Board. All rights reserved.
coils: spirals
plaiting: braiding

Poetry Café

The orange coils tick
The early hour before school.
She combed her grandmother
Mathilda’s hair using
A comb made out of bone.
Mathilda rocked her oak-wood
Chair, her face downcast,
intent on tearing rags
In strips to braid a cotton
Rug from bits of orange
And brown. A simple act,
Preparing hair. Something
Women do for each other,
Plaiting the generations.
ABOUT THE AUTHOR
William Wordsworth (1770–1850) was a British poet who lived in the Lake District in Northern England. He was an innovator in that he wrote lyric poetry in the language of ordinary people rather than in the “poetic” diction that was common at the time. His wrote about his love of nature in a way that later came to be known as Romanticism.

Poetry

I Wandered Lonely as a Cloud

by William Wordsworth

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;

Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.
Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced; but they
Outdid the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company:
I gazed—and gazed—but little thought
What wealth the show to me had brought:
For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

vales: valleys

margin: border

sprightly: lively

jocund: cheerful

pensive: dreamy; thoughtful
Working from the Text

1. Create and present an oral interpretation of your assigned poem (either “Combing” or “I Wandered Lonely as a Cloud”). Then, present research that connects the writer’s biography to your understanding of the poem.

2. Your teacher will next assign your group one of the following five poems. Your group will prepare and present an oral interpretation of the assigned poem. Rehearse, and follow this format for your presentation:
   - Introduce the author and title of the poem.
   - Present the group’s oral interpretation.
   - Conclude with a statement connecting the group’s analysis to the oral interpretation and sharing information about the writer that relates to the poem.

ABOUT THE AUTHOR
Langston Hughes (1902–1967) was born in the Midwest but went to New York to attend Columbia University. He became a prominent figure in the period of American literature known as the Harlem Renaissance. Much of his work—poetry, prose, and plays—evoked life in the Harlem section of New York. In fact, he was known as the “poet laureate of Harlem.” In his work, he focused on the struggles and feelings of ordinary individuals.

Poetry

Harlem

by Langston Hughes

What happens to a dream deferred?
Does it dry up
like a raisin in the sun?
Or fester like a sore—
And then run?
Does it stink like rotten meat?
Or crust and sugar over—
like a syrupy sweet?

Maybe it just sags
like a heavy load.

Or does it explode?

defered: postponed
fester: rot
ABOUT THE AUTHOR
Emily Dickinson (1830–1886) lived her entire life in her father’s house in Amherst, Massachusetts. She was somewhat reclusive, yet her imagination was extremely active. Using her own peculiar style of punctuation and capitalization, she wrote more than 1,700 short poems, of which only a few were published (anonymously) in her lifetime. The others were found after her death. She is regarded as one of America’s greatest poets.

Poetry

“Hope” is the thing with feathers

by Emily Dickinson

“Hope” is the thing with feathers—
That perches in the soul—
And sings the tune without the words—
And never stops—at all—

5 And sweetest—in the Gale—is heard;
And sore must be the storm—
That could abash the little Bird
That kept so many warm—

I’ve heard it in the chillest land—

10 And on the strangest Sea—
Yet, never, in Extremity,
It asked a crumb—of me.

Gale: wind

abash: embarrass
### ABOUT THE AUTHOR

Daniel Halpern (b. 1945) is a literary editor, translator, and writer. He has published eight collections of his own poetry. He has also edited two collections of international short stories and several collections of writings on a variety of topics, such as nature and artists.

---

### Poetry Café

**Poetry Café**

<table>
<thead>
<tr>
<th>My Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>

**evoke:** to call up; summon

---

**Poetry**

**Scars**

*by* Daniel Halpern

They are the short stories of the flesh, can *evoke* the entire event in a moment—the action, the scent and sound—place you there a second time.

5 It’s as if the flesh decides to hold onto what threatens its well-being, They become part of the map marking the pain we’ve had to *endure*.

If only the heart were so *ruthless,* willing to document what it lived by *branding* even those sensitive tissues so information might flow back.

It’s easy to recall what doesn’t heal, more difficult to call back what leaves

10 no mark, what depends on memory to bring forward what’s been gone so long,

The heart’s too gentle. It won’t hold *before us what we may still need to see.*
ABOUT THE AUTHOR
Percy Bysshe Shelley (1792–1822) is one of the best-known English romantic poets of the 19th century. He is best known for works such as “Ode to the West Wind,” “The Masque of Anarchy,” “Queen Mab,” and “Alastor.” Shelley’s wife Mary, also a writer, wrote the influential novel *Frankenstein*.

Poetry

**Ozymandias**

*by* Percy Bysshe Shelley

I met a traveler from an antique land
Who said: “Two vast and trunkless legs of stone
Stand in the desert ... Near them, on the sand,
Half sunk, a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them and the heart that fed;
And on the pedestal these words appear:
“My name is Ozymandias, King of Kings,
Look on my works, ye Mighty, and despair!”
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare
The lone and level sands stretch far away.

**My Notes**

visage: face

pedestal: a supporting base

colossal: huge
ABOUT THE AUTHOR
Essex Hemphill (1957–1995) was a poet, essayist, and editor. He began writing when he was 14 years old, and, over time, he published three volumes of poetry. His poetry also appeared in a variety of magazines and in several films and documentaries. Some of his poems, like “American Hero,” reflect on self-acceptance and social acceptance or denial.

Poetry

American Hero

by Essex Hemphill

I have nothing to lose tonight.
All my men surround me, panting,
as I spin the ball above our heads
on my middle finger.

5  It’s a shimmering club light
and I’m dancing, slick in my sweat.
Squinting, I aim at the hole
fifty feet away. I let the tension go.
Shoot for the net. Choke it.

10  I never hear the ball
slap the backboard. I slam it
through the net. The crowd goes wild
for our win. I scored
thirty-two points this game

15  and they love me for it.
Everyone hollering
is a friend tonight.
But there are towns,
certain neighborhoods

20  where I’d be hard pressed
to hear them cheer
if I move on the block.

Writing to Sources: Explanatory Text

Write an analysis of a poem of your choice. Identify the key ideas and tone. Include an explanation of all of the poetic elements. Be sure to:

• Include the title and author of your poem.
• Include multiple direct quotations from the poem to exemplify your analysis. Introduce and punctuate all quotations correctly.
• Use an appropriate voice and a variety of sentence structures.
Exploring and Analyzing a Poet’s Work

Learning Targets
- Identify elements of an author’s style.
- Connect biographical information to an understanding of a poet’s work.
- Compose a thesis connecting style and meaning.

Preview
In this activity, you will read and analyze two poems by the poet Leslie Marmon Silko. Notice the influence her heritage has had on her poetry by paying close attention to her use of imagery, diction, and theme.

Setting a Purpose for Reading
- Underline parts of the poem that evoke a specific image.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
- Look for poetic devices and similarities between the poems.

ABOUT THE AUTHOR
American author and poet Leslie Marmon Silko (b. 1948) is regarded as one of the most important contemporary Native American writers alive today. Her work is renowned for portraying the life, struggles, and culture of modern Native Americans. Silko herself has mixed ancestry, but she identifies largely with her Laguna heritage. Silko grew up on the edge of the Laguna reservation where she attended school through the fifth grade, learning about Laguna spirituality, traditions, and myths. After fifth grade, she transferred to a Catholic school that banned her from speaking her native language. This transition profoundly affected Silko, and the struggle between cultures resonates deeply in her work.

Poetry

Prayer to the Pacific
by Leslie Marmon Silko

I traveled to the ocean
distant
from my southwest land of sandrock
to the moving blue water
5 Big as the myth of origin.

Pale
pale water in the yellow-white light of
sun floating west
to China
10 where ocean herself was born.
Clouds that blow across the sand are wet.
Squat in the wet sand and speak to the Ocean:
I return to you turquoise the red coral you sent us,
sister spirit of Earth.

15 Four round stones in my pocket I carry back the ocean
to suck and to taste.

Thirty thousand years ago
Indians came riding across the ocean
carried by giant sea turtles.

20 Waves were high that day
great sea turtles waded slowly out
from the gray sundown sea.
Grandfather Turtle rolled in the sand four times
and disappeared

25 swimming into the sun.
And so from that time
immemorial,
as the old people say,

26 rain clouds drift from the west
gift from the ocean.

30 Green leaves in the wind
Wet earth on my feet
swallowing raindrops
clear from China.

Second Read
• Reread the poem to answer these text-dependent questions.
• Write any additional questions you have about the text in your Reader/Writer Notebook.

1. Key Ideas and Details: How does this poem reflect the author’s Native American culture?
2. **Key Ideas and Details:** Why is this poem called a prayer?

3. **Craft and Structure:** What is the effect of the poem’s form on its central message?

---

**Poetry**

**In Cold Storm Light**

*by Leslie Marmon Silko*

In cold storm light
I watch the sandrock
canyon rim.
The wind is wet
with the smell of *piñon.*
The wind is cold
with the sound of juniper.
And then
out of the thick ice sky
running swiftly
pounding
swirling above the treetops
The snow elk come,
Moving, moving
white song
storm wind in the branches.
And when the elk have passed
behind them
a crystal train of snowflakes
strands of mist
tangled in rocks
and leaves.

*piñon:* a small pine tree in Mexico.
Exploring and Analyzing a Poet’s Work

Second Read
- Reread the poem to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

4. Key Ideas and Details: What is this poem about?

5. Craft and Structure: How does the poem’s form reflect the central theme?

6. Key Ideas and Details: What is the effect of synesthesia—or blended senses—in the poem?

Working from the Text
7. Brainstorm a list of elements that characterize Silko’s poetic style.

8. Complete the following chart, listing elements of and elaborating on the author’s style.

<table>
<thead>
<tr>
<th>Author’s Style</th>
<th>Example from the Poems</th>
<th>Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td>Poet or Lyricist: Leslie Marmon Silko</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Check Your Understanding
Using TWIST (tone, word choice/diction, imagery, style, theme), compose a thesis that conveys your understanding of the connection between Silko’s style and the meaning of her poetry.

Writing to Sources: Explanatory Text
Write an analysis of the poet’s style. Explain how poetic structure and elements contribute to this style. Use your completed style chart to help generate ideas. Be sure to:
• Identify the poetic structure and elements the author uses.
• Include direct quotations and specific examples and details from your source text to support your analysis. Introduce and punctuate all quotations correctly.
• Provide a concluding statement that summarizes your main points.

INDEPENDENT READING LINK
Read and Respond
Choose two of your independent reading poems written by the same author. Compare the two poems for theme, style, tone, and use of poetic elements. Explain how the writer’s craft and style differ and stay the same.
Choosing and Researching a Poet

Learning Targets
- Choose a poet and a selection of his or her poetry to study and analyze in depth.
- Make stylistic and thematic connections among the poet’s poems.

Choosing a Poet to Research
1. You are now ready to select poetry by one author to study in depth. Brainstorm a list of possible authors and poems. In this unit, you have studied multiple works by three poets: Pablo Neruda, Nikki Giovanni, and Leslie Marmon Silko. Use these poets and the poetry presented in this unit as a springboard.

2. Based on your own interests and the directions provided by your teacher, find a poet whose work you would like to study in more depth. Select three to five of their poems. List them here.

3. Using the strategies you have learned in this unit, analyze the poems you have chosen, and find thematic and stylistic connections among them. Use the following graphic organizer to take notes and make connections among the poems.

Poet or Lyricist: ____________________________

<table>
<thead>
<tr>
<th>Author’s Style</th>
<th>Example from the Poems</th>
<th>Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Independent Reading Checkpoint
After completing your independent readings, think about which poet’s works you might choose to further analyze. With a group, discuss why this poet’s works best lend themselves to analysis and an oral interpretation.
Generating a Rhetorical Plan

Learning Targets
• Create a strong thesis statement for an essay of analysis.
• Unpack the thesis statement to develop a plan for an essay of analysis.

Planning an Analysis Essay
1. Based on the analysis you have done of your poet’s work, create a working thesis to use as you develop an organizational plan for an essay of analysis.

Criteria for a thesis statement:
• Include author and genre.
• Identify stylistic techniques and their connection to meaning.

Sample Thesis and Topic Outline:

Thesis: Giovanni’s unconventional use of line breaks, punctuation, capitalization, and imagery emphasizes her persona as unconventional and unrestrained by rules.
• Topic Sentence 1: Giovanni’s unconventional use of punctuation and capitalization emphasizes her emotional and unconventional voice.
  • Possible examples for support:

• Topic Sentence 2: Giovanni weaves unique and unconventional imagery together to assert a strong and passionate speaker.
  • Possible examples for support:

2. Develop a rhetorical plan for your essay analyzing the poems of your chosen author. Draft a thesis statement, topic sentences for paragraphs that develop the thesis statement, and a conclusion. This outline will be the basis for your literary analysis of the collection of three to five poems by one author.
Generating a Rhetorical Plan

Your Outline:

I. Thesis

II. Topic Sentence 1:
   Possible examples:

III. Topic Sentence 2:
   Possible examples:

IV. Conclusion
## ASSIGNMENT

Your assignment is to analyze a collection of work from a poet and write a style-analysis essay. You will then select one of the poems you analyzed and present an oral interpretation of the poem to the class.

<table>
<thead>
<tr>
<th>Planning: Create a plan.</th>
<th>How will you select poems that are of sufficient quality to benefit from a close analysis?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>What criteria will you use to choose a poem for oral interpretation that will provide your audience with an understanding of meaning and structure?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Drafting: Write the analysis.</th>
<th>How will you make notes about your analysis of the poem? Do you see recurring patterns? What diction and stylistic techniques contribute to the poet’s style?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>How will you organize and structure ideas for the essay?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Revising: Finalize your essay for publication.</th>
<th>How will you share your draft with peers and revise to reflect feedback on your analysis of style, clarity of ideas, and support for your analysis (such as through quotations)?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>How will you evaluate your draft for final organization, use of transitions, and coherence?</td>
</tr>
<tr>
<td></td>
<td>How can you use the Scoring Guide to help you revise your draft and add any missing elements?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Editing for Publication: Prepare a final draft as a polished work ready to share.</th>
<th>What edits do you need to make to your draft for seamless integration of quotations and for correct grammar, punctuation, and spelling?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Have you chosen an appropriate title and prepared your draft for publication?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Planning for Presentation: Rehearse and time your presentation.</th>
<th>Which poem will you select for your oral interpretation? Mark and annotate this poem for use of gestures, inflection, props, sound effects, and so on.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>What format will you use to organize your performance (for example, brief introduction of the poet and his or her style, presentation of your interpretation, brief rationale for your interpretation)?</td>
</tr>
<tr>
<td></td>
<td>What is your rehearsal plan? How much time will you need to rehearse? Rehearse your oral interpretation in front of a mirror, and then practice with a group of your peers. Ask for suggestions to refine your oral interpretation.</td>
</tr>
</tbody>
</table>

## Reflection

Describe how you used your knowledge of poetic structure and the elements that contribute to an author’s style to create your style-analysis essay. What more do you need to learn about writers’ styles?
## Analyzing and Presenting a Poet

### SCORING GUIDE

<table>
<thead>
<tr>
<th>Scoring Criteria</th>
<th>Exemplary</th>
<th>Proficient</th>
<th>Emerging</th>
<th>Incomplete</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Ideas</strong></td>
<td>The essay • demonstrates an insightful analysis of the poet's style • portrays a deep understanding of the poem • is accompanied by an oral interpretation that is convincingly performed with skillful use of movement, gestures, inflection, props, and/or sound effects.</td>
<td>The essay • shows a generally accurate analysis of the poet's style • shows a clear understanding of the poem • is accompanied by an oral interpretation that is performed with purposeful use of movement, gestures, inflection, props, and/or sound effects.</td>
<td>The essay • consistently misinterprets the text and/or relies primarily on summary • shows an unclear understanding of the poem • is accompanied by an oral interpretation that lacks performance elements.</td>
<td>The essay • is missing significant elements (e.g., thesis), and the analysis is missing or too limited to be useful • shows little understanding of the poem • may not be accompanied by an oral interpretation and/or appropriate performance elements.</td>
</tr>
<tr>
<td><strong>Structure</strong></td>
<td>The essay • has a well-written introduction with an engaging lead and sophisticated thesis • includes coherent and concise body paragraphs with complex topic sentences, strong textual support, and insightful commentary • uses transitions to show clear relationships between ideas • concludes by extending key ideas.</td>
<td>The essay • contains a clear introduction and thesis • includes body paragraphs that are coherent and contain topic sentences, adequate textual support, and relevant commentary • uses transitions to show relationships between ideas • concludes by extending most key ideas.</td>
<td>The essay • has an unclear thesis and/or introduction • includes body paragraphs without topic sentences and lacks support for the thesis, textual evidence, or relevant commentary • uses few or no transitions • concludes with repetitive ideas and/or no extension of ideas.</td>
<td>The essay • provides an unclear thesis and/or introduction • includes some body paragraphs that do not have topic sentences and lacks support for the thesis, textual evidence, or relevant commentary • uses no transitions • concludes by repeating the thesis or lacks a conclusion.</td>
</tr>
<tr>
<td><strong>Use of Language</strong></td>
<td>The essay • uses a clear, consistent academic voice and seamless integration of quotations woven into commentary.</td>
<td>The essay • uses an academic voice and integrates quotations with commentary.</td>
<td>The essay • uses an inconsistent voice, ineffective sentence structure, or quotations not connected with commentary.</td>
<td>The essay • uses an inconsistent voice and incomplete sentences and/or is missing quotations or commentary.</td>
</tr>
</tbody>
</table>