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Framing Poetry

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UNDERSTANDING BY DESIGN

Unit Cover Page

Unit Title: Framing Poetry

Grade Level: 9-12

Subject/Topic Area(s): English/Creative Writing

Designed By: Sherry Brown

Time Frame: 4 weeks

School District: private

School: TMI – The Episcopal School of Texas

School Address and Phone: 20955 W. Tejas Trail, San Antonio TX 78257 / 210-698-7171

Brief Summary of Unit (Including curricular context and unit goals):

This is an elective, semester-long creative writing class. In developing a poetry unit, I wanted to provide examples of highly structured forms of poetry and have the students practice using those forms. Through the focus on the essential questions and discussions about the use of structure, I want the students to come to an understanding that structure serves purpose, and that the meaning of a poem is derived from structure, as well as content. In a well-written poem, structure and content work together as a cohesive whole to effectively communicate meaning and emotion.

UbD Template 2.0

Stage 1 – Desired Results		
<p>Established Goals (e.g., standards)</p> <p>NCTE/IRA English Language Arts Standards:</p> <p>-Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.</p> <p>-Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.</p> <p>- Students develop an understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles.</p> <p>-Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).</p>	Transfer	
	<p><i>Students will independently use their learning to...</i></p> <p>...create original poetry using the guidelines of specific poetic structures in a thoughtful, intentional manner.</p>	
	Meaning	
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Acquisition		
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Stage 2 – Evidence		

A M	<ul style="list-style-type: none"> In groups, provide practice for students to identify and scan metrical patterns and line lengths in poems, and to write lines of poetry in the different patterns and lengths. Homework assigned on Day 1, due Day 6: <i>observations and sensory experiences</i> 	student self-assessment; exit slip
M	<ul style="list-style-type: none"> Journal: Look over your ethnographic notes and write down any words or phrases that you see or that come to mind which might be used in a poem 	
M/T	<ul style="list-style-type: none"> Protocol (Three Levels of Text) with ethnographic notes (<i>in triads</i>) http://www.schoolreforminitiative.org/protocol/doc/3_levels_t_ext.pdf 	
A M	<p>Day 7:</p> <ul style="list-style-type: none"> Quiz over scansion Finish ethnographic notes protocol. Journal: add any words/phrases to the ethnographic notes section. Jot down notes about what kind of poem could come out of these notes – relaying a story, expressing an emotion, capturing a moment, cautioning the reader, etc. 	teacher observation of process; student debrief
A M	<p>Day 8:</p> <ul style="list-style-type: none"> Introduce sonnets. Journal: Look over your sacred spaces notes. Highlight or underline (or add) any words or phrases that might be used in a poem. 	quiz
M/T	<ul style="list-style-type: none"> Protocol (think-pair-share) with sacred spaces. <i>The partners will consider the question – What did each of you find surprising as you engaged in the sacred spaces activity? Share one another’s notes and discuss – then, whole class discussion.</i> 	
A M	<p>Day 9:</p> <ul style="list-style-type: none"> Finish sacred spaces protocol. Journal: add any words or phrases to the sacred spaces section. Jot down notes about what kind of poem could come out of these notes – relaying a story, expressing an emotion, capturing a moment, cautioning the reader, etc. 	teacher observation of process; student debrief
A M	<p>Day 10:</p> <ul style="list-style-type: none"> Introduce blank verse. Journal: Look over your confined space and unusual perspective notes. Highlight or underline (or add) any words or phrases that might be useful in a poem. 	
M/T	<ul style="list-style-type: none"> Protocol with confined space and unusual perspective <i>Individual reflection: chose one of the activities and create a metaphor for your experience.</i> 	
A M	<ul style="list-style-type: none"> Journal: add any words or phrases to confined space and unusual perspective notes. Jot down notes about what kind of poem could come out of these notes – relaying a story, expressing an emotion, capturing a moment, cautioning the 	

<p>A</p> <p>M</p> <p>T</p> <p>M/T</p> <p>T</p>	<p>reader, etc.</p> <p>Day 11-13:</p> <ul style="list-style-type: none"> • Introduce villanelles, pantouns, and sestinas. Practice identifying and writing portions of each of the types of poems. • Revisit the Guiding Question “How can structure engender freedom?” Share the opinions of poets on poetry (William Wordsworth, Robert Frost, and Mary Oliver.) <p>Day 14-16:</p> <ul style="list-style-type: none"> • Over the next three days, each student will write three poems. Each of the poems will be a different type. Throughout these 3 days, there will be check-ins and brainstorming/redirecting protocols as needed. By the end of Day 16, all three poems will be typed and turned in with the worksheet explaining the choices the student made. One of the poems will be labeled “work in progress”. <p>Day 17:</p> <ul style="list-style-type: none"> • Each student will come prepared with 3 typed copies of his/her “word in progress” poem. The students will gather in triads for peer feedback. Students will use the tuning protocol. In addition, the poems should be looked at through the lens of the rubric, so each student should have a copy of the rubric to which to refer. http://www.schoolreforminitiative.org/protocol/doc/tuning.pdf <p>Day 18:</p> <ul style="list-style-type: none"> • complete peer feedback. <p>Day 20</p> <ul style="list-style-type: none"> • revised poem due. Turn in the revised poem along with the copies on which feedback was received during the tuning protocol. 	<p>collect metaphors</p> <p>written poems</p> <p>peer feedback; final written poem</p>
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Creative Writing

Recreating Poetry

Each of these paragraphs is a poem by a published poet. Rewrite the poem in stanza form.

Where had I heard this wind before change like this to a deeper roar? What would it take my standing there for, holding open a restive door, looking down hill to a frothy shore? Summer was past and the day was past. Sombre clouds in the west were massed. Out on the porch's sagging floor, leaves got up in a coil and hissed, blindly struck at my knee and missed. Something sinister in the tone told me my secret must be known: word I was in the house alone somehow must have gotten abroad, word I was in my life alone, word I had no one left but God.

Go and catch a falling star, get with child a mandrake root, tell me where all past years are, or who cleft the devil's foot, teach me to hear mermaids singing, or to keep off envy's stinging, and find what wind serves to advance an honest mind. If thou be'st born to strange sights, things invisible to see, ride ten thousand days and nights, till age snow white hairs on thee, thou, when thou return'st, wilt tell me, all strange wonders that befell thee, and swear, no where lives a woman true and fair. if thou find'st one, let me know, such a pilgrimage were sweet; yet do not, I would not go, though at next door we might meet, though she were true, when you met her, and last, till you write your letter, yet she will be false, ere I come, to two, or three.

maggie and milly and molly and may went down to the beach(to play one day)and maggie discovered a shell that sang so sweetly she couldn't remember her troubles,and milly befriended a stranded star whose rays five languid fingers were; and molly was chased by a horrible thing which raced sideways while blowing bubbles:and may came home with a smooth round stone as small as a world and as large as alone. For whatever we lose(like a you or a me) it's always ourselves we find in the sea

Robert Frost "Bereft"

Where had I heard this wind before
Change like this to a deeper roar?
What would it take my standing there for,
Holding open a restive door,
Looking down hill to a frothy shore?
Summer was past and the day was past.
Sombre clouds in the west were massed.
Out on the porch's sagging floor,
Leaves got up in a coil and hissed,
Blindly striking at my knee and missed.
Something sinister in the tone
Told me my secret my be known:
Word I was in the house alone
Somehow must have gotten abroad,
Word I was in my life alone,
Word I had no one left but God.

John Donne "Song"

GO and catch a falling star,
Get with child a mandrake root,
Tell me where all past years are,
Or who cleft the devil's foot,
Teach me to hear mermaids singing,
Or to keep off envy's stinging,
And find
What wind
Serves to advance an honest mind.

If thou be'st born to strange sights,
Things invisible to see,
Ride ten thousand days and nights,
Till age snow white hairs on thee,
Thou, when thou return'st, wilt tell me,
All strange wonders that befell thee,
And swear,
No where
Lives a woman true and fair.

If thou find'st one, let me know,
Such a pilgrimage were sweet;
Yet do not, I would not go,
Though at next door we might meet,
Though she were true, when you met her,
And last, till you write your letter,
Yet she
Will be
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e. e. cummings "maggie and milly and molly and may"

maggie and milly and molly and may
went down to the beach(to play one day)

and maggie discovered a shell that sang
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which raced sideways while blowing bubbles:and

may came home with a smooth round stone
as small as a world and as large as alone.

For whatever we lose(like a you or a me)
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Observations and Sensory Experiences

During this week, you will engage in each of these activities. You will use your notes to guide your participation in activities in class, as well as to use as material for your poetry.

Ethnographic Field Notes

Choose a location in which you can unobtrusively observe people engaging in every day behaviors. Some suggested locations are a restaurant, mall, airport, auditorium, or fitness center.

You will need a pad of paper and a pen or pencil. Find a place to sit where you most likely will not be noticed, but where you can see people coming and going. You will sit there for approximately 20 minutes and take notes on everything you observe.

Your notes should be objective. Write down what people are wearing, carrying, doing. When possible, write down snippets of conversation which you overhear. Notice how people are interacting with one another.

As soon as possible, type up your field notes, being as detailed and objective as you can.

Sacred Spaces

Go to a sacred space (church, temple, mosque, etc.) and sit quietly. Go there when a religious service is not taking place. This can be a space which is familiar to you or one into which you have never ventured. Take a few minutes to be quiet and center yourself.

First, look around. Is the setting contemporary, well-lit, dark, austere, opulent? Are there people present? If so, what are they doing? Are they aware of the sanctity of the space? Write down your observations.

Second, close your eyes and listen to the sounds around you. After a few minutes, open your eyes and jot down notes in your journal.

Third, notice the smells and write them down. Does this space smell the way you expected it to smell?

Fourth, touch the bench/chair upon which you are sitting. How does it feel? What is the feel of the surroundings - cool stone, worn wood, soft velvet, or other sensations?

Lastly, if this is a place that you've been before, do you have any memories of tastes which you associate with this place? Does it make you think of other sacred spaces in which taste plays a part of your memories?

Unusual Perspective

Get in a position which will lend an unusual perspective to the place. Perhaps in a tree, or hanging upside down, or lying on your back under a shrub. What is surprising about your new perspective? What do you notice or not notice that is different? Take notes in your journal.

Confining Space

Squeeze yourself into a small space. Some suggested spaces are in a closet, under a blanket, in a cove. Turn inward. What are you feeling and experiencing? (Be safe – do not get into an unsafe situation or cause a panic attack if you feel claustrophobic. Be sure you have a quick exit from your space and that someone knows where you are.) Write down your observations in your journal.

Poem Types

Material about poem types has been adapted from *The Making of a Poem: A Norton Anthology of Poetic Forms*, edited by Mark Strand and Eavan Boland, published by W.W. Norton and Co., New York: 2000

Sonnet

Origin

Petrarchan (Italian) sonnet was developed in Italy in 1300's.

Shakespearean (English) sonnet was developed in the late 1500's.

Why?

The purpose of each type of sonnet is a bit different.

The Petrarchan sonnet poses question or problem in the 1st stanza and provides resolution in the 2nd stanza.

The Shakespearean sonnet develops a lyrical association of images in the first 12 lines, then provides a conclusion in the rhyming couplet at the end of the poem.

Form

14 lines, usually iambic

Petrarchan sonnet: 1st stanza is an octave of 8 lines, rhyming *ababcdcd*; 2nd stanza is a sestet of 6 lines, rhyming *cdecde*.

Shakespearean sonnet: *ababcdcdefefgg*

Example

"Sonnet 134" by Francis Petrarch

"Sonnet 18" by William Shakespeare

Blank Verse

Origin

Became popular in English in the 1500's as an attempt to mimic the form and tone of the classical epic poetry.

Why?

It is traditionally associated with dramatic speech and epic poetry.

This is commonly accepted to be the poetic form closest to human speech.

Form

iambic pentameter

unrhymed

Examples

"Ulysses" by Alfred, Lord Tennyson

excerpt from a Shakespearean play

Pantoum

Origin

This form was originally Malayan, and it came to us by way of France.

Why?

This form creates a chain of echoes. It is good for evoking memories or past events. It is a slow verse form, requiring the reader to slow down - 4 steps forward, 2 back.

Form

No specific length

4 line stanzas

2nd and 4th lines of the first quatrain become the 1st and 3rd lines of the next quatrain

2nd and 4th lines of the second quatrain become the 1st and 3rd lines of the third quatrain, and so on

The rhyme scheme is *abab*

Example

“Pantoum of the Great Depression” by Donald Justice

Sestina

Origin

12th century French troubadours

Why?

This form is witty and clever; it imitates the repetition of informal discourse.

Form

39 lines

6 stanzas of 6 lines each

Poem ends with an envoi of 3 lines (An envoi is a commentary upon the preceding body of the poem)

Unrhymed

The same six end-words must occur in each stanza but in a specific lexical repetition

Each stanza must use a reversed order of the previous lines

1st line of the 2nd stanza must pair its end-words with the last line of the 1st.
2nd line of the 2nd stanza must do this with the 1st line of the 1st and so on

The envoi must use all 6 end-words

Example

“Sestina” by Elizabeth Bishop

Villanelle

Origin

This form originated as an Italian harvest song. It was first popularized as poetry around 1600.

Why?

This form precludes any form of linear development; there is no narrative possibility. It circles around and around the topic.

Form

19 lines

6 stanzas – the first 5 stanzas have 3 lines, the last stanza has 4 lines

1st line of the 1st stanza is repeated as the last line of the 2nd and 4th stanzas

3rd line of the 1st stanza is repeated as the last line of the 3rd and 5th stanzas

The 1st and 3rd lines of the 1st stanza make up the last two lines of the poem

The rhyme scheme is *aba*

Example

“Do Not Go Gentle Into That Good Night” by Dylan Thomas

Poem Writing Worksheet

Title:

Concrete topic:

Theme:

Tone:

Voice/Speaker:

Audience:

Purpose:

Structure:

Poem Rubric

	EXEMPLARY	ACCOMPLISHED	DEVELOPING	BEGINNING
FORM/STRUCTURE	Structure is intentionally chosen to enhance the meaning and purpose of the poem. Structure is faithfully adhered to. Any exceptions to the form are intentional and add to the overall effect of the poem.	Structure is intentionally chosen to match the meaning and purpose of the poem. Structure is adhered to for the most part. Departures from the form do not detract significantly from the overall effect of the poem.	Structure does not interfere with the meaning and purpose of the poem. There are a few departures from the form which distract a bit from the overall effect of the poem.	There is a disconnect between the structure of the poem and the meaning and purpose of the poem. The structure is not consistently adhered to.
WORD USAGE	Each word is chosen for its effectiveness and each word contributes to the tone, style, and meaning of the poem.	There are very few superfluous words which detract from the tone, style, and meaning of the poem.	Some words are chosen due to their adherence to the structure of the poem in spite of their suitability for the tone, style, and meaning of the poem.	A number of words are misused, or detract from the poem's style, purpose, tone, and/or structure.
POETIC DEVICES	Poetic devices are an integral part of the poem and add complexity and engagement on the part of the reader.	Poetic devices are used effectively; however, they do not add significantly to the overall meaning or purpose of the poem.	Some poetic devices are used but they seem unconnected with the purpose, structure, and/or meaning of the poem.	There is no use of poetic devices, or their use shows a lack of understanding of the devices.
CONVENTIONS	Any unusual or incorrect spelling, grammar, or syntax is intentional and adds to the effectiveness of the poem.	There are few errors in grammar, syntax, or spelling, and these errors do not detract from the poem in any significant manner. Intentional departure from standard conventions is interesting but is not quite effective.	There are errors which are distracting to the reader and do not add to the meaning or purpose of the poem. Intentional errors in syntax or grammar are intended to cause the poem to fit the chosen structure; however, the errors are distracting, ineffective, or forced.	There are significant errors which interfere with an understanding of the poem.
EFFORT	There is evidence that care was taken to match structure and literary devices to the meaning and purpose of the poem. There are no errors in form or content.	There is evidence that some care was taken to match structure and literary devices to the meaning and purpose of the poem. There are some errors in form or content.	Errors in form or content seem to be due to a lack of effort on the part of the poet.	There is no evidence that thought or care was taken in the choice of structure and/or content. There are numerous errors.
CREATIVITY	The structure is manipulated in a fresh or surprising way, while still staying true to the structure itself. The tone and style of the poem is consistent, unless inconsistency is intentional and achieves a specific purpose. All components of the poem (such as structure and content) contribute to a cohesive whole which causes a targeted emotional response in the reader. Exceptions and risk-taking are effective and add to the meaning of the poem and the response of the reader. The theme and topic may be deceptively simple, but have many levels of meaning, rewarding a reader who reads the poem numerous times.	The structure seems interesting, not stilted. The tone and style are consistent throughout the poem. Although perhaps not reaching a cohesiveness throughout the poem, all components of the poem work together at times to elicit a targeted emotional response in the reader. The theme and topic have some complexity and nuance, causing a reader to revisit the poem more than once.	There is an effort to use the structure in an original manner. There are moments of cohesiveness in the poem. The reader is able to understand the emotional response which the poem is trying to elicit. The poem is not predictable or staid. The theme and topic can work on two levels, causing the poem to be memorable.	The poem is predictable and shows no evidence of original thought. The theme and topic are superficial and forgettable.