



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
- repetition
- anaphora
- form
- stanza
- rhyme scheme
- musical sound devices
- cacophonous
- euphonious
- catalog poem
- lining out
- rhythm
- extended metaphor
- ode
- quatrain
- couplet
- iambic pentameter

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Language and Writer’s Craft

- Verbals (4.8)

*Texts not included in these materials.

LEARNING STRATEGIES:

Close Reading, Marking the Text, Graphic Organizer, Summarizing, Think-Pair-Share, Activating Prior Knowledge

My Notes

Learning Targets

- Connect prior knowledge to the genre of poetry.
- 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 294.

ACADEMIC VOCABULARY

Complementary means combining two or more elements in ways that enhance both.

INDEPENDENT READING LINK

As you begin this unit, make a plan for reading poetry on your own. Choose two or three poets whose works you’d like to explore. They may be poets in this unit or other poets you know—or would like to know. Plan to read three or four poems by each of these poets. You may eventually choose to use one of these poets for Embedded Assessment 2.

Learning Targets

- Analyze different forms of poetry and read closely to interpret meaning.
- Write a poem that uses poetic devices.

Before Reading

1. In the first part of this unit, you will be creating original poetry for your own anthology. The next activities will help you to collect ideas for poems and create drafts of poems. Keep these ideas and drafts together in your Reader/Writer Notebook. You might create a special poetry section to use as you work through the activities of this unit. Be prepared to use your Reader/Writer Notebook daily.
2. 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."— <i>Dead Poet's Society</i>
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
	"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
	"Poetry is an orphan of silence. The words never quite equal the experiences behind them." —Charles Simic

3. 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.
4. Review your prior knowledge of images and imagery. If necessary, look back at Activity 2.5.

LEARNING STRATEGIES:
Close Reading, Marking the Text, Note-taking, Oral Reading

My Notes

What Is Poetry?

Literary Terms

Free verse describes poetry without a fixed pattern of meter and rhyme.

My Notes

During Reading

5. Poetry can take many forms. Neruda’s poem below is written in **free verse**. As the poem is read aloud the first time, listen carefully. As the poem is read a second time, mark the text by highlighting or underlining images that Neruda uses to describe how “poetry arrived in search of me.”

ABOUT THE AUTHOR

Chilean author Pablo Neruda (1904–1973) contributed his first poem to a literary journal when he was thirteen 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

Poetry

by Pablo Neruda

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.

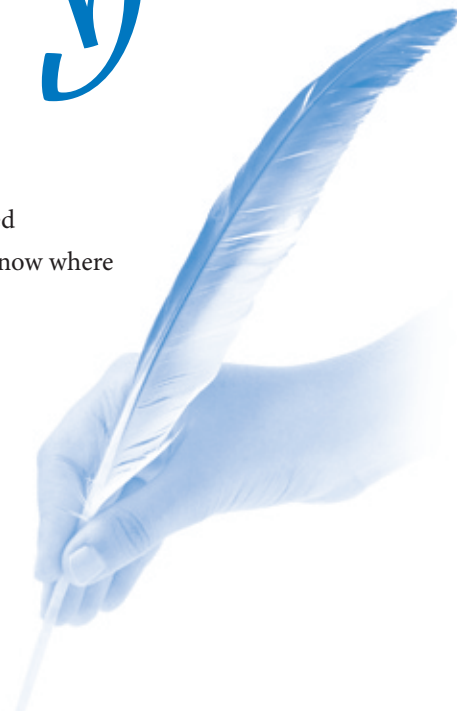
I don’t know how or when,

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.

I did not know what to say, my mouth

15 had no way
with names,
my eyes were blind,



KEY IDEAS AND DETAILS

How do the images convey the idea that poetry came to the poet as a barely understandable force?

and something started in my soul,
fever or forgotten wings,
20 and I made my own way,
deciphering¹
that fire,
and I wrote the first faint line,
faint, without substance, pure
25 nonsense,
pure wisdom
of someone who knows nothing,
and suddenly I saw
the heavens
30 unfastened and open,
planets
palpitating² plantations,
shadow perforated,³
riddled
35 with arrows, fire, and flowers,
the winding night, the universe.

And I, infinitesimal⁴ being,
drunk with the great starry
void,
40 likeness, image of mystery,
felt myself a pure part
of the abyss,
I wheeled with the stars,
my heart broke loose on the wind.

6. While reading the poem aloud a third time, direct your attention to the stylistic techniques of **repetition** and **anaphora**. Highlight the repetition you find in the poem, including anaphora.

¹ **deciphering**: figuring out the meaning of something that is not clear
² **palpitating**: pulsating or throbbing rapidly
³ **perforated**: pierced with holes
⁴ **infinitesimal**: so small as to be almost nothing

Literary Terms

Repetition is the use of any element of language—a sound, a word, a phrase, a line, or a stanza—more than once.

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.

Form refers to the particular structure or organization of a work. Free verse is a form of poetry.

KEY IDEAS AND DETAILS

What is the effect of anaphora in the poem?



WORD CONNECTIONS

Roots and Affixes

The word **abyss** (“a bottomless depth”) contains the Greek prefix *a-*, which means “without” or “the absence of.” This common prefix occurs in other English words, such as *amoral*, *apolitical*, and *asocial*.

My Notes

What Is Poetry?

My Notes

After Reading

7. **Quickwrite:** Revisit the poetry quotations, your classroom discussions and notes, and Neruda’s poem. In your Reader/Writer Notebook, write about the essential question, “What is poetry?”

Writing Prompt: Use your ideas about poetry as you complete the frame poem below. Be sure to:

- Use imagery to complete the lines.
- Try to use additional repetition.
- Spell correctly.

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 _____

Learning Targets

- Analyze one author’s creative approaches to writing poetry to find ideas for poems.
- Collect ideas for writing poetry to use in writing an original collection of poems.

Before Reading

1. **Quickwrite:** Think about experiences you have had writing poetry. Write about your experiences in your Reader/Writer Notebook. When your teacher tells you, share your experiences with a partner.

During Reading

2. As you read Susan Wooldridge’s thoughts about creating poetry, mark the text by highlighting or underlining ideas you think might be helpful to a new writer of poetry—you. You will be asked to reflect and create in your Reader/Writer Notebook as you prepare for your anthology of poetry in Embedded Assessment 1.

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.

Essays

from *poemcrazy*

by Susan Goldsmith Wooldridge

3

collecting words and creating a wordpool

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.

Most of us have collections. I ask people all the time in workshops, Do you collect anything? Stamps? Shells? ’57 Chevys? Raccoons? Money? Leopards? Meteorites? Wisecracks? What a coincidence, I collect them, too. Hats, coins, cougars, old Studebakers. That is, I collect the words. Pith helmet, fragment, Frigidaire, quarrel, love seat, lily. I gather them into my journal.

LEARNING STRATEGIES:
Marking the Text, Think-Pair-Share, Summarizing, Brainstorming

My Notes

A Writer Speaks About Poetry

My Notes



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*.

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

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.

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*.

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.

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*.

I borrow words from poems, books and conversations. *Politely*. Take *polite*. If I'm in a classroom, I just start chalking them onto the board. I don't worry about spelling or meaning. *Curdle. Cantankerous. Linoleum. Limousine*. Listen. *Malevolent. Sukulilli*, the Maidu Indian word for silly. *Magnet cat oven taste tilt titter*.

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

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.

After Reading

3. In your Reader/Writer Notebook, summarize what Wooldridge is saying about the importance of words. In your notebook, start your own "wordpool." Here are some ideas:

- Notice that Wooldridge mentions homonyms: "I might *steal* steel . . ." Write ten 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 all you write.

WORD CONNECTIONS

Homonyms

Homonyms are words that sound alike but have different meanings. The suffix *-onym* comes from the Greek and means "name" or "word." Words ending in *-onym* include *synonym* and *antonym*.

5

most mad and moonly

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.

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.”

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.

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.”

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.

...

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.

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,

My Notes

A Writer Speaks About Poetry

KEY IDEAS AND DETAILS

Read this poem aloud with a partner. What rules and expectations about writing does it “break”?

My Notes

Literary Terms

A stanza is a group of lines, usually similar in length and pattern, that form a unit within a poem.

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.

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.

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.



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*.

My Notes

KEY IDEAS AND DETAILS

Write a one-sentence summary of what Wooldridge says is the importance of imagery.

A Writer Speaks About Poetry

My Notes

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.

After Reading

4. Read the suggestions for ideas in the preceding "Practice" 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.

8

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 lady'slipper, redbud, spinster blue-eyed Mary. My married name, Wooldridge, must have come from the image of lambs on a ridge.

KEY IDEAS AND DETAILS

Try this poetic way of thinking comparatively. Look up the following terms in a dictionary: *personification*, *synecdoche*, *simile*. How do these poetic devices fit the definition of *metaphor*?

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,

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

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 . . .

Keep going.

My Notes

KEY IDEAS AND DETAILS

In the text find the original Greek meaning of the word “metaphor.” Explain how this literal meaning helps you understand the word *metaphor* in the context of poetry.

A Writer Speaks About Poetry

My Notes

After Reading

5. Reread the suggestions from the preceding “Practice” for ideas to help you increase your wordpool of metaphors and similes that you might include in a poem. Choose one or more suggestions and write ideas below.

Writing Prompt: You now have a notebook full of ideas, words, and possible poetry starters. Choose something from your collection and use it to begin writing an original poem you might use for your poetry anthology. Be sure to do the following:

- 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 that are given in the graphic organizer on the next two pages 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 foursomes 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 sixteen 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 try to create euphony or cacophony in a poem.

LEARNING STRATEGIES:
QHT, Graphic Organizer,
Marking the Text



WORD CONNECTIONS

Roots and Affixes

Hyperbole contains the Greek prefix *hyper-*, which means “excessive” or “more than normal.” This prefix appears in such words as *hyperactive*, *hypersensitive*, *hypertext*, and *hypertension*.

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.

My Notes

Literary Devices in Poetry

Personal Poetry Glossary

Literary Device	Definition	Example from This Text and Explanation of Function and Use	Original Example for My Reader/Writer Notebook
Connotation			
Tone			
Imagery			
Diction			
Hyperbole			
Allusion			
Symbol			
Extended Metaphor			
Anaphora			
Theme			

5. The terms in the graphic organizer are referred to as “musical devices.” Can you explain why?
6. Write your definitions for each of the terms. Then, as you read the poems in this unit, find examples of each literary device and add it to this graphic organizer.

Literary Device	Definition	Example from This Text and Explanation of Function and Use	Original Example for My Reader/Writer Notebook
Refrain			
Onomatopoeia			
Alliteration			
Rhyme			
Assonance			
Consonance			

A Catalog of Coming-of-Age Experiences

LEARNING STRATEGIES:

Freewriting, 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.

Lining out is the process of creating line breaks to add shape and meaning in free verse poetry.

My Notes

Learning Targets

- Analyze an autobiographical catalog poem.
- Conduct a close reading of a poem by generating and answering levels of questions.
- Write an autobiographical catalog poem.

Before Reading

1. Generate a list of memorable childhood experiences that defined or described your childhood. Try for ten experiences.

During Reading

2. As you read, note that the poem “Nikki-Rosa,” like Neruda’s poem “Poetry,” is free verse. That is, it has no fixed form of rhyme or rhythm. This poem is an example of a catalog poem, in which the words are lined out as a catalog of experiences to emphasize the poet’s ideas. Notice also the way Giovanni punctuates and capitalizes in order to control the way the poem is read.

ABOUT THE AUTHOR

Born in Knoxville, Tennessee, on June 7, 1943, Nikki Giovanni is a popular poet and a professor of English. Over the years, she has won numerous writing awards. One of her recurring themes, presented through a variety of styles and topics, is love. Once known as “the priestess of Black poetry,” she has more recently been called a “national treasure” and named an Oprah Winfrey “Living Legend.”

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
- 5** 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
- 10** 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
- 15** 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
- 20** 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
- 25** 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
- 30** 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.



My Notes

KEY IDEAS AND DETAILS

Note and mark the use of anaphora. What feeling is conveyed by this nonstop flow of images?

A Catalog of Coming-of-Age Experiences

My Notes

After Reading

3. Review the definitions and examples of the three Levels of Questions:

- **Literal:** Questions that can be answered by going to a resource or back to the text
Example: What words does the narrator use to describe “birthdays” and “Christmases”?
- **Interpretive:** Questions that are significant to the meaning and usually begin with “how” or “why”
Example: Why does Giovanni use the sentence “Black love is Black wealth”?
- **Universal:** Questions that go beyond the text
Example: Would a white biographer get Nikki Giovanni’s life wrong because he/she is white?

Read the poem one more time and write at least two interpretive questions below. Then, exchange questions with another student. Meet with another two students and discuss your responses to the questions by examining the poem closely.

Writing Prompt: Using the list of memories you created at the beginning of this activity, try your hand at creating a catalog poem. Rephrase and order your catalog of memories in a meaningful way. Be sure to:

- Use imagery to create vivid sensory pictures.
- Line out your poem to emphasize ideas.
- Experiment with forms of repetition.

Structure in Poetry

My Notes

After Reading

3. Review your lined-out version of Brooks's poem. Read your poem aloud to a partner according to the stanzas and line breaks you created. Compare it to the way Brooks lined out (or broke the lines of) her poem. In your Reader/Writer Notebook, write about why you made the choices you did, and then reflect on why Brooks made the choices she did and the effects of those choices.
4. Examine the painting called *The Pool Game* by Jacob Lawrence. Notice that the artist creates a feeling about his subject with the use of color and line. 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?

Check Your Understanding

1. Write a summary of the poem "We Real Cool."
2. Use the TAG sentence stem to write an analytical statement connecting the author's use of form or imagery to theme and tone. (Example: In Neruda's poem "Poetry," 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 Prompt: Write an analytical statement for "We Real Cool" or "Nikki-Rosa" answering this question: How do poetic elements create an effect? Be sure to:

- Include Title/Author/Genre (TAG).
- Create a thematic statement.
- Discuss how theme is supported by poetic style (word choice, imagery, structure, musical devices).

Learning Targets

- Write a thesis statement about the poem “Fast Break.”
- Write a poem in the style of “Fast Break” that conveys appreciation of a favorite pastime.

Before Reading

1. **Freewrite:** In your Reader/Writer Notebook, write about a hobby, topic, or interest about which you are passionate, and explain why.

During Reading

2. During the first reading of the poem “Fast Break,” circle the diction (word choices) that indicates the author is familiar with basketball jargon.
3. During a second reading, circle all the verbs and consider the effect of so many verbs in the poem. How would the effect be different if all the verbs were in past tense?

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

LEARNING STRATEGIES:
Freewriting, Marking the
Text, TWIST

My Notes

KEY IDEAS AND DETAILS

Notice how different the voice of this poem is from that in “We Real Cool.” What is the importance of diction to this difference in voice?

Exploring Diction and Imagery

My Notes

KEY IDEAS AND DETAILS

Notice Hirsch's style—short stanzas (couplets), free verse, conjunctions and prepositions beginning each line in only one long sentence. What is the effect of these stylistic choices?

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 though the net.



Visual Prompt: The poem above is a tribute to a basketball player. What sports or sports figures might inspire you to write a poem? Make notes for writing your own poem.

After Reading

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.

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

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

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Check Your Understanding

Writing Prompt: Write a poem about a pastime you fell passionate about. Look back to your freewrite that began this activity. Expand on those ideas, and then choose a way to line out your words and add poetic elements. 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 imagery to create an effect.

My Notes

LEARNING STRATEGIES:

Graphic Organizer, Marking the Text, Skimming/Scanning, Rereading, Think-Pair-Share, Visualizing

My Notes

Learning Targets

- Explain the relationship between the title of a poem and its central images.
- Write a poem using an extended metaphor.

Before Reading

1. Review the definitions of *imagery*, *metaphor*, *simile*, *symbol*, and *extended metaphor*.
2. Use the space below to make a web of things that are associated in your mind with the concept/idea of identity.



During Reading

3. As you read the poem “Identity,” note how the metaphor or comparison between “flowers” and “a weed” is extended throughout the poem by highlighting all the images related to a weed. Also note the anaphoric repetition, and highlight the line that is repeated.

ABOUT THE AUTHOR

Julio Noboa Polanco was born in New York and has worked as an educational advocate for Latino communities in several cities. His focus has been on Latino history and heritage, and he writes his poetry in both Spanish and English.

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
 5 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.

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.

My Notes

KEY IDEAS AND DETAILS

In the My Notes section, write an interpretive sentence that explains the relationship between the images and the title of Polanco's poem.

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Extended Metaphor and Symbol

Literary Terms

An **extended metaphor** is a metaphor that extends over several lines or the whole poem.

My Notes

After Reading

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 needs *to be watered*. (Passive infinitive as an adverb, modifying *needs*)

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

Clinging to the soil keeps the weed alive.

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.

Check Your Understanding

Writing Prompt: Write an **emulation** of the poem “Identity,” 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

- Analyze a poem to understand how hyperbole and allusion enhance the meaning of a literary text.
- Create hyperbolic images in a poem.

Before Reading

1. Review the terms *hyperbole* and *allusion* from your Personal Poetry Glossary.
2. Create a QHT chart in the My Notes section.

During Reading

3. On your QHT chart, list all the images that seem to be allusions to famous people, places, or events. Categorize them according to your familiarity.

LEARNING STRATEGIES:
QHT, Metacognitive Markers,
Oral Reading, Discussion
Groups



WORD CONNECTIONS

Idioms

The term *ego trip* refers to something done mainly to increase or satisfy one's sense of self-importance.

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
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.

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
I am a gazelle so swift
so swift you can't catch me.

My Notes

KEY IDEAS AND DETAILS

How does the *imagery* in the first three stanzas qualify as *hyperbole*?
What does the speaker say she is responsible for?

Hyperbolic Me with Allusion

My Notes

KEY IDEAS AND DETAILS

Once your group has noted and discussed all the allusions in the poem, discuss how the allusions link the title to the meaning of the poem.

For a birthday present when he was three
I gave my son hannibal an elephant
He gave me rome for mother's day
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
My bowels delivered uranium
The filings from my fingernails are
semi-precious jewels

On a trip north
I caught a cold and blew
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
across three continents.

I am so perfect, so divine so ethereal¹ so surreal
I cannot be comprehended except by my permission

I mean . . . I . . . can fly
like a bird in the sky . . .



¹ **ethereal**: not of the earth; heavenly

After Reading

4. Using the elements of TWIST, write an interpretive sentence that explains how the title relates to the hyperbole and the allusions in “Ego Tripping.” Be sure to use TAG to introduce your statement.

Check Your Understanding

Writing Prompt: Now write a hyperbolic poem about yourself. Be sure to:

- Include allusions.
- Use hyperbole to exaggerate your talents or powers or influence.
- Use free verse.

My Notes

LEARNING STRATEGIES:

Discussion Groups, TP-CASTT, Rereading, Marking the Text

My Notes

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.

Before Reading

1. Review the concept of “theme.”
2. Review the following strategies: TWIST, SIFT, and Levels of Questions. You will want to apply one of these strategies as you analyze the poem to discover its theme.

During Reading

3. Read the poem once 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.
4. “Hanging Fire” has almost no punctuation. In reading previous poems, you have noted how poets use punctuation or don’t use punctuation. As you read the poem, look for questions, even without question marks.

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.

GRAMMAR & USAGE
Punctuation

The purpose of punctuation is to help a reader understand the writer's phrasing and emphasis on specific words. Audre Lorde's poem has almost no punctuation. How does the lack of punctuation affect your reading and understanding of this poem?

My Notes

KEY IDEAS AND DETAILS

This poem's structure is similar to that of other poems you have read in this unit. What effect do the repetition, lack of punctuation, and hyperbole have on the meaning?

Exploring Theme

My Notes

After Reading

4. As a group, develop a thematic statement that can be used as a topic sentence in an analysis of the poem “Hanging Fire.” You may want to use the sentence frame below.

Audre Lorde’s poem “Hanging Fire” is about . . .

Writing Prompt: Explain a theme of Audre Lorde’s poem “Hanging Fire.”

Be sure to:

- Include a thematic statement.
- Provide evidence for your interpretation of the theme.
- Use appropriate transitions and correct grammar, punctuation, and spelling.

INDEPENDENT READING LINK

Consider one of the poems you have read independently. In your Reader/Writer Notebook, analyze the poem using TWIST, SIFT, or Levels of Questions. Then, draft a thematic statement for the poem.

Learning Targets

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

Before Reading

Odes have a long tradition, existing from ancient times. Originally accompanied by music and dance, odes have evolved to become a formal address by the poet. The word *lyric* refers to poetry that expresses emotions in a song-like way. *Lyric* comes from the Greek *lurikos*, or lyre, meaning “sung with a lyre.”

1. Create a list of people or objects that you would like to celebrate, honor, or praise.
2. Review similes and metaphors.

ABOUT THE AUTHOR

Pablo Neruda (1904–1973) was born in Chile. He began writing at an early age and published his first poem at the age of thirteen. Neruda spent much of his life living in different countries, and his writing reflects the political and social matters of his time.

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,

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

Word Origins

The origin of **ode** is the Greek word *oide*, meaning “to sing or chant.” A related spelling, *-ody*, is found in *melody*, *parody*, *rhapsody*.

My Notes

KEY IDEAS AND DETAILS

Highlight or underline all the similes and metaphors the speaker uses to describe his socks.

What attitude or tone toward the socks is conveyed by the figurative language?

What specific diction shows how the speaker feels about the socks?

Odes to Something or Someone Special

My Notes

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
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.

During Reading

3. Underline all the images in this poem that show the speaker’s attitude toward “Abuelito.”

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
whose hair is made of fur
is too sad to come downstairs today
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
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
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
who snores up and down up and down up and down again
is the rain on the roof that falls like coins
asking who loves him
who loves him who?

My Notes

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¹ **Abuelito:** Spanish term for “grandfather”

Odes to Something or Someone Special

My Notes

After Reading

Writing Prompt: Review the list you made at the beginning of this activity, and choose one of the items—someone or something that you treasure. Write an ode, a poem of praise or respect, to honor the person or object you have chosen. Be sure to:

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

Learning Targets

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

Before Reading

1. A **Shakespearean sonnet** is a fixed form of poetry that conveys its ideas in fourteen lines consisting of three **quatrains** and a **couplet**. Can you identify the quatrains and the couplet in Sonnet 18?

During Reading

2. To mark the rhyme scheme of a poem, you give the same letter of the alphabet to each matching rhyme or similar sound. The first five lines of Sonnet 18 have been marked for you. As you read the sonnet, mark the rest of the poem and note the regularity of the rhyme scheme.

LEARNING STRATEGIES:
Diffusing, Paraphrasing

Literary Terms

A **quatrain** is a four-line stanza in a poem.

A **couplet** is two consecutive lines of verse with end rhyme. A couplet usually expresses a complete unit of thought.

Iambic pentameter describes a rhythmic pattern: five feet (or units), each consisting of one unstressed syllable followed by a stressed syllable.

Poetry

Sonnet 18

by William Shakespeare

Shall I compare thee to a summer's day?	A
Thou ¹ art more lovely and more temperate.	B
Rough winds do shake the darling buds of May,	A
And summer's lease hath all too short a date.	B
Sometime too hot the eye of heaven shines,	C
And often is his gold complexion dimmed;	—
And every fair from fair sometime declines,	—
By chance, or nature's changing course untrimmed. ²	—
But thy eternal summer shall not fade	—
Nor lose possession of that fair thou ow'st; ³	—
Nor shall death brag thou wand'rest in his shade,	—
When in eternal lines to time thou grow'st,	—
So long as men can breathe or eyes can see,	—
So long lives this, and this gives life to thee.	—

¹ **thee, thou:** you

² **untrimmed:** stripped of beauty

³ **fair thou ow'st:** beauty you possess

My Notes

Coming of Age in Sonnets

My Notes

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-on-Avon in England. He is considered one of the greatest playwrights who ever lived. In addition to thirty-seven plays (comedies, tragedies, and histories), he also wrote a series of 154 sonnets in a style that has become known as the Shakespearean sonnet, which includes three quatrains and a couplet.

After Reading

3. 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.

Check Your Understanding

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

- Follow the rhyme scheme of a sonnet.
- Use imagery.
- End with a couplet that sums up the idea of your poem.

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?

My Notes

Creating a Poetry Anthology

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The anthology</p> <ul style="list-style-type: none"> • presents original poems with a clear tone • uses annotations to identify literary devices and to provide insightful analysis of purpose • insightfully introduces the collection of work • clearly explains and provides examples of purpose, creative process, challenges, and use of symbolic visuals. 	<p>The anthology</p> <ul style="list-style-type: none"> • presents original poems with a clear tone • uses annotations to identify some literary devices and to analyze purpose • clearly introduces relevant information that helps the reader understand the collection of work • explains the poet's purpose, creative process, challenges, and use of symbolic visuals. 	<p>The anthology</p> <ul style="list-style-type: none"> • presents some poems that are not original or do not present clear tone • does not use annotations to identify the literary devices used or provide appropriate analysis of purpose • includes a vague introduction that does not connect life events • does not adequately explain the process, product, or learning of poetic form, style, and content. 	<p>The anthology</p> <ul style="list-style-type: none"> • presents few, if any, poems; poems presented may not be original • is missing annotations or annotations do not identify literary devices used (if any) • has no introduction or the introduction does not present related information • does not include a reflection or the reflection does not relate to the process or product.
Structure	<p>The anthology</p> <ul style="list-style-type: none"> • contains all required elements, including a creative cover page and title, a complete table of contents, and symbolic visuals • shows appropriate and consistent poetic form. 	<p>The anthology</p> <ul style="list-style-type: none"> • contains a cover page and title, table of contents, and complementary visuals • generally uses appropriate and consistent poetic form. 	<p>The anthology</p> <ul style="list-style-type: none"> • is not well-organized or may be missing a cover page and title, a table of contents, or visuals • does not carefully use poetic format or structure. 	<p>The anthology</p> <ul style="list-style-type: none"> • is confusing or may be missing a cover page and title, a table of contents, or visuals • shows little attention to the use of poetic format or structure.
Use of Language	<p>The anthology</p> <ul style="list-style-type: none"> • uses connotative words, figurative language, and compelling verbs to reinforce theme and to achieve a specific effect. 	<p>The anthology</p> <ul style="list-style-type: none"> • generally uses descriptive words, figurative language, and verbs to reinforce theme and to achieve a specific effect. 	<p>The anthology</p> <ul style="list-style-type: none"> • does not use precise words or figurative language; verbs are weak or inconsistent. 	<p>The anthology</p> <ul style="list-style-type: none"> • uses confusing words and lacks figurative language or relevant verbs.

Unpacking Embedded Assessment 2: Analyzing and Presenting a Poet

ACTIVITY
4.13

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?"

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.

LEARNING STRATEGIES:
Summarizing, Graphic Organizer, Close Reading

My Notes

Unpacking Embedded Assessment 2: Analyzing and Presenting a Poet

My Notes

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 graphic organizer below 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 Prompt: Write a style-analysis paragraph in which you identify the tone and explain how it differs between the two songs. Be sure to:

- Identify the two songs and their differing tones in a topic sentence.
- Use textual evidence to support the opinion stated in the topic sentence.
- Incorporate quoted material smoothly in your analysis.

More Work with Analysis

My Notes

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.¹ Why can't you keep your big

20 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.



After Reading

4. 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.

¹ the Enemy: Japan, which was at war with the United States during World War II

Learning Targets

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

Before Reading

1. Skim and scan the poem “Young” and annotate it for aspects of style you have encountered before.

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
garages and it was summer
- 5 as long as I could remember,
I lay on the lawn at night,
clover wrinkling under me,
the wise stars bedding over me,
my mother’s window a funnel
- 10 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
- 15 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,
- 20 told the stars my questions
and thought God could really see
the heat and the painted light,
elbows, knees, dreams, goodnight.



LEARNING STRATEGIES:
Marking the Text, Skimming/
Scanning, TP-CASTT,
Discussion Groups

My Notes

Poetry Analysis of “Young”

My Notes

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 **T**itle, **P**araphrase, **C**onnotation, **A**ttitude, **S**hift, **T**itle, and **T**heme.

After Reading

2. Complete the TP-CASTT note-taking organizer with your small group.

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.”

WORD CONNECTIONS

Analogies

In analyzing analogies, look at the parts of speech in the word pairs. Parts of speech are consistent within an analogy. For example, if an adjective is used in one pair, the second pair also will use an adjective. Look at an example:

carpenter : hammer :: musician : piano

Now complete the following analogy:

youth : child :: adult :

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.

Before Reading

1. You will listen to examples of **oral interpretations** of poetry to help guide your practice and preparation for an oral interpretation of one of the poems (or the pair of poems) that follow.

During Reading

2. Work in groups to make meaning of the assigned or chosen poem.

LEARNING STRATEGIES:

TP-CASTT, Close Reading, Oral Interpretation, Discussion Groups

ACADEMIC VOCABULARY

The word **interpretation** can be applied in many situations. **Interpreting** is the act of explaining or showing the meaning of something, and it can be applied to data, poetry, or historical events. An **oral interpretation** specifically refers to the interpretation of a text through an oral reading.

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.

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
- The orange coils tick
The early hour before school.
- She combed her grandmother
Mathilda's hair using
- 20 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
- 25 Rug from bits of orange
And brown. A simple act,
Preparing hair. Something
Women do for each other,
Plaiting the generations.

My Notes

My Notes

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;

5 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

10 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:

15 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

20 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.



After Reading

- 3. 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.
- 4. 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—
5 And then run?
 Does it stink like rotten meat?
 Or crust and sugar over—
 like a syrupy sweet?
 Maybe it just sags
10 like a heavy load.
 Or does it explode?

My Notes

My Notes

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.

My Notes

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, was 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,
5 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:
10 "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.



ABOUT THE AUTHOR

Essex Hemphill (1957–1995) was a poet, essayist, and editor. He began writing when he was fourteen, 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.

My Notes

LEARNING STRATEGIES:

Quickwrite, Graphic Organizer, Marking the Text, Discussion Groups

My Notes

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.

Before Reading

1. **Quickwrite:** Respond to the unit’s second essential question: “What can a writer learn from studying an author’s craft and style?” Then, read and discuss the following comment by Nikki Giovanni on writing poetry.

“Poetry, to me, is the association of disassociated ideas. I like clear simple images, clear simple metaphors, making clear simple statements about not-so-clear, not-so-simple human beings.”

— Nikki Giovanni

During Reading

2. Review the other poems in this unit by Nikki Giovanni (Activities 4.5 and 4.9). As you read “The Beep Beep Poem,” annotate it for ways the style is similar to that in her other poems.

Poetry

The Beep Beep Poem

by Nikki Giovanni

i should write a poem
 but there’s almost nothing
 that hasn’t been said,
 and said and said
 5 beautifully, ugly, blandly
 excitingly
 stay in school
 make love not war
 death to all tyrants
 10 where have all the flowers gone
 and don’t they understand at kent state¹
 the troopers will shoot . . . again

¹ **kent state:** On May 4, 1970, National Guard troops fired at student protestors at Kent State University in Ohio, killing four students and wounding nine others.

Kidnapped by a Poet

My Notes

GRAMMAR & USAGE Subjunctive Verb

The subjunctive verb describes a wish or something contrary to fact. Giovanni uses the subjunctive in the third line of “Kidnap Poem” when she says “If I were a poet.”

Poetry

Kidnap Poem

by Nikki Giovanni

ever been kidnapped
by a poet
if i were a poet
i'd kidnap you
5 put you in my phrases and meter
you to jones beach
or maybe coney island
or maybe just to my house
lyric you in lilacs
10 dash you in the rain
blend into the beach
to complement my see
play the lyre for you
ode you with my love song
15 anything to win you
wrap you in the red Black green
show you off to mama
yeah if i were a poet i'd kid
nap you



After Reading

3. Brainstorm a list of elements that characterize Nikki Giovanni's poetic style.

INDEPENDENT READING LINK

Review two or more poems by one author that you have read independently. In your Reader/Writer Notebook, jot down some of the elements that characterize the author's style.

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 emphasize 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.

LEARNING STRATEGIES:
Marking the Text,
Think-Pair-Share, Discussion
Groups

My Notes

GRAMMAR & USAGE

Incorporating Textual Evidence

When you incorporate textual evidence to support your interpretive statement, put quotation marks around words and phrases you take directly from the poem to show that you are quoting verbatim.

Generating a Rhetorical Plan

My Notes

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.

Planning: Create a plan.

- How will you select poems that are of sufficient quality to benefit from a close analysis?
- What criteria will you use to choose a poem for oral interpretation that will provide your audience with an understanding of meaning and structure?

Drafting: Write the analysis.

- 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?
- How will you organize and structure ideas for the essay?

Revising: Finalize your essay for publication.

- 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)?
- How will you evaluate your draft for final organization, use of transitions, and coherence?
- How can you use the Scoring Guide to help you revise your draft and add any missing elements?

Editing for Publication: Prepare a final draft as a polished work ready to share.

- What edits do you need to make to your draft for seamless integration of quotations and for correct grammar, punctuation, and spelling?
- Have you chosen an appropriate title and prepared your draft for publication?

Planning for Presentation: Rehearse and time your presentation.

- Which poem will you select for your oral interpretation? Mark and annotate this poem for use of gestures, inflection, props, sound effects, etc.
- 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)?
- 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.

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?

My Notes

Analyzing and Presenting a Poet

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The essay</p> <ul style="list-style-type: none"> 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. 	<p>The essay</p> <ul style="list-style-type: none"> 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. 	<p>The essay</p> <ul style="list-style-type: none"> 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. 	<p>The essay</p> <ul style="list-style-type: none"> 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.
Structure	<p>The essay</p> <ul style="list-style-type: none"> 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. 	<p>The essay</p> <ul style="list-style-type: none"> 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. 	<p>The essay</p> <ul style="list-style-type: none"> 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. 	<p>The essay</p> <ul style="list-style-type: none"> 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.
Use of Language	<p>The essay</p> <ul style="list-style-type: none"> uses a clear, consistent academic voice and seamless integration of quotations woven into commentary. 	<p>The essay</p> <ul style="list-style-type: none"> uses an academic voice and integrates quotations with commentary. 	<p>The essay</p> <ul style="list-style-type: none"> uses an inconsistent voice, ineffective sentence structure, or quotations not connected with commentary. 	<p>The essay</p> <ul style="list-style-type: none"> uses an inconsistent voice and incomplete sentences and/or is missing quotations or commentary.