

1: Mrs. Orman's Classroom: Hands-On Poetry Activities

The Academy of American Poets is the largest membership-based nonprofit organization fostering an appreciation for contemporary poetry and supporting American poets. For over three generations, the Academy has connected millions of people to great poetry through programs such as National Poetry.

Capture on paper as much as possible. We can always take things away. Introducing the Activity Now to the poem itself. The poem begins with a free association of words. I ask students what word comes to mind when they hear the word party. I encourage many different answers. Or "food," "games," "fun. Some answers usually, not many may bear no obvious connection at all. What if someone, hearing the word party, says "fence"? I tell young writers we trust them to offer only those words that, in their minds, make genuine connections, however personal, however difficult to explain. I then move this process into closeup. I pick out something in the room—a door, maybe. I ask, "What word does this remind you of? Maybe paint because your front door at home needs painting. Or the word closed. I hold up a piece of chalk. And that reminds you of how you got a stain on your shirt last night from spaghetti. The class needs to loosen up, to know that anything goes—within the boundaries of good taste, of course. Poets often play with ideas, with words. Robert Frost said, "A poem begins in delight and ends in wisdom. Serious ideas often lurk behind silly ones. I place the word clock on the board, up high. Other good words to start with are door, window, fence, light, and of course just about any other noun. I ask someone what word comes to mind when they think about the word clock. I write that word directly under the first word. If someone says "time," I ask what other words could have been used. There are no right answers and no wrong ones. I continue this way until I have a list of six to eight words—just a column of words down the center of the board. The last word will probably be a long distance in meaning from the first word. Then I ask each student to draw a line at the top center of his piece of paper. On this line, each student will write the same word, for instance mirror remember the three introductory poems? Or they can choose a word of their own. Students now make their own lists. Eight to ten words. While students are writing, I quickly make sentences with the words on the board, in the order they appear. I can add words on either side of the list, or I can leave spaces before and after some words. I can change the tense of the verb, turn singular nouns into plurals, that sort of thing. My poem rough draft, of course might turn out like this: When my alarm clock gobbled up all of my best time to dream, my thoughts began racing, it was the sun competing with the moon, it was success calling to me, "Come, join my team. How could disaster happen on such a day? Does sun crash into night? What if I get stuck? I ask students to help me. I always try to make something come alive. That is, I use personification in my model, as above, where the clock has a big appetite. When students see me using figures of speech, they may try doing the same. Also, I purposely make my model messy. I stick in some afterthoughts, above and between words. I read my poem to the students and ask them to write one of their own, using their own lists. Keeping the words in the same order, they should add words on either side, to make something that looks like a poem. Students can be serious or silly. They should let the language take them where it wants to go. They might say things they never thought before, or uncover topics for future poems just waiting to be found. There is no right answer. Experiencing "right brain" logic is one of the delights of chain poems! In the third of my three opening examples, we saw the word mirror eventually lead to the word hijacking. The important thing is that surprise often happens in ways that are poetically satisfying. Writing quickly, spontaneously, often gives a boost to our intuitive sense. Learning to trust our instincts, we can pull words together in ways that communicate to ourselves and to our readers. From the office, my dad will be picking me up, smoking as usual, his cigarette lighted, and glowing at the end. Many butts sit in the ashtray. Not even a window to look through. Help me recover from blindness.

2: NEA - Bringing Poetry to the Classroom, Grades

Students explore the ways that powerful and passionate words communicate the concepts of freedom, justice, discrimination, and the American Dream in Martin Luther King, Jr.'s "I Have a Dream" speech.

How to Analyze a Poem Using Annotations written by: Teaching how to annotate and analyze a poem is one of the funnest things I get to do. I owe it all to this lesson plan: Choose a short poem lines. Copy it onto a half-slice of paper and use the other half for writing an analysis. Write the poem on the board. Read the poem aloud. Instruct students to identify the following elements and make notations: Instruct students to circle any part of the poem that stands out, confuses them, or is important. Most often, they are pleased they get to think through a poem without the pressure of being "right or wrong. Instruct students to continue writing their thoughts and do the following: Hand a white board marker to a student and instruct him or her to identify the rhyme scheme. Hand a marker to another student and have him or her identify figurative language. Choose a different student for each of the following: Ask for volunteers to come up and add anything they wish to the board annotations. They may be shy at first. If so, throw the marker and choose the student it lands closest to. You may have anywhere from students at the board at once while the remainder of the class is writing on their own paper. Feel free to make a few annotations yourself to keep things rolling. Acknowledge all efforts with appreciation. Revel in the words of master poets. Remind students that an analysis consists of facts and commentaries. It is not a summary, a listing of facts, or random, unsubstantiated conjecture. Use the following outline to help students: Identify an important line, poetic devices, rhyme scheme. Explain how the evidence supports the designated theme.

3: Strategies for Analyzing and Annotating a Poem | ELA Common Core Lesson Plans

poetry across the curriculum poetry on the Internet A comprehensive resource for teachers, this book presents practical ideas and myriad ways for teachers and students to discover the joys of poetry.

Poems Containing Metaphors written by: It requires metaphor mastery. Students should know and be able to explain what a metaphor. Students should be able to identify metaphors in poems. Students should be able to explain the purpose for the metaphor and analyze how it contributes to the theme of the poem. Students should be able to write poems containing a metaphor. Students should be able to use metaphors in their own writing to communicate more clearly. Angelou uses a caged bird and its song of freedom as a metaphor for her people. The metaphor of a caged bird can be applied to any oppressed group or individuals. Read any or all of the above poems. Instruct students to draw the metaphor. The drawing could be strictly a bird in a cage, what the bird in the cage represents, or a combination of the two. Brainstorm a list of things that represent freedom. Have each student create an individual list of what represents freedom. List what is preventing each student from achieving his or her personal definition of freedom. This assignment can be done with a goal setting activity. Read carefully, for the ending is metaphorically ironic. The title of the poem refers to the lowlife scum that inhabit certain cities, yet receive favorable press through the use of "cute" nicknames. Research different ways newspapers and other media outlets use language to make the base seem exalted and evil seem good or innocuous. Since his lover is gone, he no longer enjoys the very things she reminded him of. Nothing like a good, sappy, love poem to motivate teenagers. Instruct them to list metaphors regarding someone they care for.

4: materials for teachers | Academy of American Poets

High school students may groan out loud when their English teacher announces that the class is beginning a unit on poetry. Few young people appreciate this form of the written word. Poetry seems to many of them to be remote and incomprehensible.

Besides traditional rhymes, poets use different degrees of rhyme as well as set rhyming patterns. Identifying rhyme scheme provides a low-key way for high school students to approach complex poetry by the likes of Shakespeare and Chaucer. Types of Rhyme Teach students the different types of rhyme so that they can identify the patterns of rhyme schemes. Explain that a true rhyme happens when the final syllables sound the same, as in "although" and "outgrow. Sometimes words rhyme within unstressed syllables, such as "painted" and "acquainted. Rhyme schemes often rely on slant rhyme as well: Rhyme Schemes Explain that the pattern of end rhymes, or rhymes at the end of a line, is called rhyme scheme. To describe rhyme scheme, each rhyme is represented by a letter of the alphabet. Choose a poem with a strong rhyme scheme, read it aloud while the high-schoolers follow along, using letters to mark the rhyme scheme they hear. Highlight the fact, though, that many poems rely on slant rhymes. These get represented by the same letter; "moon" and "on" are considered rhymes for marking rhyme scheme. To make the exercise more relevant to their personal lives, have the students mark the rhyme scheme of their favorite songs. Set Rhyme Schemes Point out that different styles of poetry have set rhyme schemes. Sonnets traditionally feature a set pattern, and the pattern denotes what type of sonnet the poem is. For example, a Shakespearean, or English, sonnet features the following rhyme scheme: A Petrarchan sonnet rhymes differently: High-schoolers studying ballads need to know about rhyme royal, the rhyming stanza Geoffrey Chaucer introduced into English poetry: Starting by marking rhyme scheme provides an entrance into these complex poetic forms. Teaching Rhyme Scheme High-schoolers tend to enjoy limericks. Seemingly simple, limericks in fact have strict rules: AABBA rhyme scheme with a specific meter and a cause-effect relationship within the rhyme scheme. Edward Lear popularized the form and offers classic examples for the classroom. Have students write their own limericks after studying the form. Students can also make observations about repetitive rhyme schemes, such as those in villanelles. By looking deeper into rhyme scheme and reflecting on its power, high school students transcend what they learn about rhyme in elementary school. Cite this Article A tool to create a citation to reference this article Cite this Article.

5: Teaching Poetry To High Schoolers – LitBridge

Teaching Poetry in High School. Somers, Albert B. Suggesting that the teaching of poetry must be engaging as well as challenging, this book presents practical approaches, guidelines, activities, and scenarios for teaching poetry in high school.

Few young people appreciate this form of the written word. Poetry seems to many of them to be remote and incomprehensible. Read a poem to the students with feeling. Practice before you read aloud. You want the students to do nothing but listen to the poem. Tell them to close their eyes and just listen to the rise and fall of your voice. Ask the students to immediately write what they are feeling when you are finished speaking. Ask them to identify the dominant emotion they had when listening to the poem, be it happiness, sadness, anger, loneliness, or any other feeling. Discuss the emotions that the poem evoked. Study the poem line by line. Help the students understand words they do not know. Ask them to brainstorm what the poet might mean in each line. Form a mental picture. After studying the poem line by line, read the poem aloud once again. Ask the students to focus on the mental picture that arises as you read. Ask them if they have changed their original choice of feelings. Open the classroom to debate. Avoid offering your own analysis of the poem. Give the students a "feeling" word and ask them to create a picture with words to get that feeling across. Post the resulting poems into a chapbook and run copies for the students to keep. Publication, even on a small scale, will encourage them to keep writing. Cite this Article A tool to create a citation to reference this article Cite this Article.

6: How to Teach Poetry to High School Students | Pen and the Pad

Poems for middle school and high school students can be tricky to nail. You want to inspire creativity, not yawns. A solid work for teaching poetry elements.

Dan Rosenberg Teaching is most fun, and most effective, when everyone in the room gives a damn. When I teach high school students though this holds true for most other populations as well I try to keep these three notions in mind: Damage Control The first duty of a poet teaching high schoolers is damage control. Somewhere along the way, most of your students will have learned that they are stupid and poetry is out to remind them of this fact. Because of their prior experiences with poetry, your students will mostly think of poems as unnecessarily complex ciphers, riddles that play by obscure rules and that the student must attempt to unlock. The poem has been gotten. On to sentence diagramming. Your response to this notion of poetry starts the minute you walk through the door: Act your age or a bit younger. Your very physical presence makes for a very easy first step down the damage control path. I try to build all of my lessons around conveying my love of poetry to my students, to help them shift away from the paradigm of getting the poem and toward the paradigm of appreciating or even loving it. I perform my own responses to the poems we look at, and I encourage them to reflect on their own. I try to humanize the poets – particularly the dead, old poets – that I teach, to make them seem like real, live, people who had desires and fears and aspirations that are still palpable in their work. Most of my students have never seen someone so animated about a poem before: I want them to understand poetry as something that happens in an eternal present, that it is ongoing and alive and worthy of our time and deepest energies. However you behave as a teacher, remember: But when I asked them if they thought it was funny, they all stared at me blankly. They learned Williams as a Very Serious Poet. He writes about wheelbarrows in ways that manage to be simultaneously boring and confusing, so no, not many chuckles at his poem about eating fruit stolen from some obsolete refrigeration box. I call their attention to the assonance and consonance of the end of the poem, and how those s and o sounds feel in their mouths. I ask them to come up with adjectives to describe that feeling, those sounds. The point I try to get across is that assonance and consonance and other poetic devices are more than things to identify on a quiz; they can make a funny poem funnier, more pleasurable. And they can make a sad poem sadder, more impactful, too. I try to help my students understand that the way we look at Williams can work for any poem, and that identifying things like assonance and consonance is only meaningful if you can figure out what effects they have – at which point they enrich the whole poem. By starting with something more contemporary, you can help your students build up the reading skills and working vocabulary necessary to tackle more difficult texts. You can talk about influence, but illustrate it in reverse. Foregrounding more contemporary poems also helps combat the idea that poetry died some time in the s. And in the process, I remind myself of that more fundamental pleasure, that expanded awareness of my world and of others in their genuine otherness, that made me fall in love with poetry in the first place. Teaching high schoolers is a bulwark, for me, against letting my own relationship to the poems I read and write get too clouded with theory. They tend to respond with wonder to things I might otherwise take for granted. And their wonder rekindles my own. They already believe, deep in those parts of their brains that have survived years of schooling. Your job is pretty easy, then:

7: 24 Must-Share Poems for Middle School and High School - WeAreTeachers

Learn a great way to teach and reinforce poetic elements to high school students. By using scaffolding, students will better understand the poetic elements they need to make sense of poems. Covers metaphor, shift, imagery, allusion, personification and rhyme scheme.

I always have several each year. A few activities that have been extremely effective with both struggling writers and those who love creating original poems have been the more "hands-on" activities. When your students are struggling writing, have them: They choose pre-selected words and put them into any order they wish. I have had students who hate to write come up with some amazing poems this way. The retail kits for magnetic poetry which is practicing chance poetry are pretty expensive. You can create your own using a digital kit , or simply cut words from newspapers and magazines see below. I had students make these years ago and store them in plastic bags. They can create their poems using an online program like the one found on MagneticPoetry. Create a "Dada" poem. The anti-establishment movement often parodied art, or perhaps "found" art in everyday objects and images. Whether you consider their works art or not, they certainly paved the way for modern movements. One "Dada" poem your students can create is to draw words from a bag at random. As they draw them, they place the words in the poem in the same order as drawn. When they want the poem to end, they stop drawing words. A second "Dada" poem is a "sound" poem. Your students can create a poem using only sounds and record it for the class. Most of the sound poems created during the Dada movement were nonsense, not really words at all. Students can use the website Incredibox to mix different beat-box sounds. Have your students create "redacted" poems. However, articles from a newspaper or magazine work just as well. See my examples below. The samples shown here came from the following publications: For reluctant boys, provide them with a short advertisement from one of their favorite magazines. The only problem I consistently face with them is keeping it school appropriate. Girls typically write more about love and heartbreak. I have found jewelry ads to be most effective for them because they will contain more words like "love," "sparkling," and "irresistible. First Aid for Writing Poetry" packet, which also contains over 40 formulas for writing original poems. You can also get the presentation Write Like Poets that has students write parody poems and many other formulas while learning more about famous poets and movements. I recently updated it with redacted poem page activities. And if you are looking for additional poetry resources, I have over 35 poetry downloads, including many freebies. Click on the links below to check out my teacherspayteachers store.

8: Teaching Poetry Rhyme Scheme to High School Students | Pen and the Pad

Out Loud is a contest that encourages high school students to learn about poetry through memorization and recitation. Background Resources Tips for Teaching Poetry For K teachers, here are a number of ways to bring poetry into the classroom.

9: Teaching High School Poetry: www.enganchecubano.com

Poetry Lesson Plans! For Elementary, Middle, and High School Students "Exploring our own Amazement: Learning the Language of Poetry" Conference.

Preparing for court appearances Walkers, canes, and footwear. Changing demography of Spanish Americans Shakespeare and the book Aid and the Commonwealth, 1974 Socialist revolutions in Asia The Confirmation (American Theatre in Literature Program) S multiple pages Marriage in Black and white Touch typing Made Simple Theosophy, Imagination, Tradition Dean koontz forever odd When your life falls apart Healthy Eating-Kids Snacks and Lunches (Hawthorn Mini Series) Depressive symptomatology in high school students California Property Tax (Second Edition) The Ideal cook book Adobe save as Woman in the crested kimono Articles on William Golding. El verdugo, by H. de Balzac. The waterman: or, The first of August Parts of speech workbook Air core transformer design Like a phoenix III rise Old trails and roads in Penns land. The toughest indian in the world short story The accursed joyce carol oates The darkened ones. Correspondence of Walt Whitman. The musculoskeletal system: the skeletal framework and its movements Hungry for health Significant federal court decisions The Mesa Verde region : Chacos northern neighbor William D. Lipe Mosseh Pereyra de Paiva: an Amsterdam Portuguese Jewish merchant abroad in the seventeenth century Jonath Algebra 1, Teachers resource package Aces and eights rpg Complete guide to British wildlife Advice for Seekers Indices page 1430