“I want to be the kind of teacher a student needs. If a student needs to feel encouraged, valued, or listened to, I will be that teacher; if a student needs me to explain what a comma splice is, without all of the mushy stuff, I can do that too.” Jennifer Lemberger

I am so excited to finally be at this stage in my life! This stage and all of its glory is a manifestation of dreams, hard work, dedication, and love. Though I believe not every person’s best decision in life is to attend college, my decision to not attend ate at my heart because my dream was always to teach. After accomplishing a different dream of having a family, I became anxious to fulfill all of my dreams and enrolled in college. Though I would like to take the credit for all of my hard work throughout this process, I owe a debt of gratitude to my husband who has undoubtedly found himself with hard work of his own because of his support. Because of the hard times, the sweet times, like these, are so much sweeter, and it is the dedication to a higher calling to teach that has made this journey feel so rewarding. I can’t wait to give the feeling back. I can’t wait to make my students feel this good about their dreams, hard work, and dedication because I want them to feel that kind of love. I want them to believe in themselves enough to not let anything eat at their heart long enough that they lose it. I want to be the kind of teacher a student needs. If a student needs to feel encouraged, valued, or listened to, I will be that teacher; if a student needs me to explain what a comma splice is, without all of the mushy stuff, I can do that too.

Who dares to teach must never cease to learn. John Cotton Dana
Rationale:

The purpose for creating a unit on poetry is to teach students how to read, write, analyze, evaluate, and make connections with poetic forms, so they may discover an appreciation for it in their lives, in addition to finding its use in other aspects of their curriculum. Because literacy transcends a poetry unit, it is vital to incorporate many different subject areas into this unit. Luckily, poetry is unique in its ability to oblige in this matter; moreover, encompassing other subjects will encourage students who have preconceived negative ideas about poetry’s importance will come away a believer in poetry’s value.

While good poetry writers rely on a certain amount of God given talent, many literary and poetic devices are relied upon by the author. Because talents among my students will vary, it is vital that the responsibilities of the students are measured by their efforts as well as their understanding of the poetic devices. It is necessary that students be able to detect these devices in published works, as well as use them in their own creations. Their relevance will be important for all students because these devices are found all over the world through art, business, marketing, and computers.

Summary:

Students will be reading poetic works from a vast array of different poets. They will read many different types of poetic forms. They will hear different poetic forms be read from different formats as well. For example, I will provide auditory versions where students can hear different poetry being read (some from the authors themselves). Additionally, we will use online sources to be able to see and hear poetry being read (this will help visual learners). A wonderful example is: http://www.youtube.com/watch?v=IcLiw3-EX74; it is an animated video of Poe reading “The Bells”.

After the introductory phase is complete, and the students have experienced these multiple examples, we will move into more concrete work requiring definitions of the literary devices to be memorized and evaluated in the works previously covered. In this section being
covered, a quiz will be used to assess students on their understanding of what these literary devices are and what their affect is on poetry.

The next phase of the poetry unit will begin by students writing their own poetry. The first writing assignment will be for the students to do a free verse that reflects what they have learned so far. I want to encourage them to find their voice, what they like, and what they don’t like. I will collect these and use them to help my learning process in what is working at this point and what needs changing.

The next phase of writing will be collected for points that reflect the students’ ability to use the poetic devices they have previously learned. For example, they must submit a poem that is an Italian sonnet, a Shakespearean sonnet, a haiku, etc.; they must be able to identify the rhyme scheme, the meter, alliteration, onomatopoeia, etc..

Objectives:

✓ Apply decoding strategies to “problem-solve” unknown words when reading when needed
✓ Adjusting reading rate to difficulty and type of text
✓ Context clues
✓ Access prior knowledge
✓ Question the text
✓ Infer
✓ Visualize
✓ Summarize
✓ Text to text, text to self, text to world
✓ Analyze and evaluate literary techniques, sensory details, figurative language, and sound devices previously introduced
✓ Evaluate the effect of tone on the overall meaning of work
✓ Showing awareness of audience
✓ Precise and vivid language
✓ Writing techniques such as imagery, humor, voice, figurative language, and rhetorical devices

Length of Curriculum:

This curriculum can be edited to fill a time slot between 3-6 weeks.

Materials and Resources:

➤ Books (school)
Handouts (teacher)
Audio CD and CD player (teacher)
Internet (school/teacher)
Paper (students)
Pencils (students)

Assessment:

Although there are a few forms of formative assessments throughout this unit, such as, participation points in the beginning when reading the poetry, a quiz on poetic devices, and a participation grade for the free verse reflection, the majority of the assessment will be summative when the students hand in their poetry packets of their own writing encompassing the summative knowledge they have acquired throughout our unit. An estimated breakdown is as follows:

Formative:

Participation (contributing to class discussions, using library time and Art Museum time effectively): 25 points

Quiz: 25 points

Jigsaw Presentation: 25 points

Reflections, Western Union Telegram, and Anticipation Guides: 25 points

Summative:

The Vessel of Verses: a final collection of the student’s own writings displaying ten different poetry forms using ten different poetic elements. 100 points

Total: _____/200 points
Rationale:

To begin our fictional unit in poetry, it is important I know what the class’s thoughts are on poetry. Do they love it, hate it, find it boring, or unfamiliar? To find out, a class discussion is in order, thus my first lesson will be conducting a class discussion posing questions that will make the students think about poetry, and how it effects their lives. By making poetry relevant to them from the beginning, a tone of interest, enjoyment, and creativity may fill the classroom.

Objectives: CLEs

✓ Develop and apply effective listening skills and strategies
  o Listen
    ▪ For information
    ▪ Critically to summarize and evaluate communications that inform, persuade, and entertain
  o use active-listening behaviors (asks questions of speaker and uses body language and facial expressions to indicate agreement/disagreement)

✓ Develop and apply effective speaking skills and strategies for various audiences and purposes
  o in discussions and presentations
    ▪ respond to feedback
    ▪ defend ideas
    ▪ demonstrate poise and self control

✓ Apply a writing process in composing text
  o Apply a writing process to write effectively in various forms and types of writing

Materials Needed:
Teacher’s notes and prepared questions

Paper

Pencils

Establish Set:

- Read Shakespeare’s Sonnet number five and ask the students if they feel the poem is relevant to their lives today.
- Read Billy Collins’s poem *The Lanyard* and ask the students the same question.
- Ask students to turn their desks to form a large circle.
- Inform them that we are going to have a class discussion.

Focus the Discussion:

- Describe the ground rules (no interrupting, respecting the opinions of others, etc.)
- Ask the initial question: Do you think poetry should be taught in school?

Hold the Discussion:

- Monitor student interactions
- Ask questions i.e. How would you feel if poetry was removed from the school’s curriculum? Which would you rate more important: poetry or algebra? Do you think poetry is like art and/or music? How is poetry relevant in your lives?
- Enforce ground rules
- Keep records of the discussion

End the Discussion:

- Summarize and express the meaning of the discussion.

Debrief the Discussion:

- Have the students reflect on the discussion by writing a telegram from them to a famous poet, or from a famous poet to them.
Assessment:

- Participation points for the discussion = 15 points
- Telegram = 10 points
Rationale:

Understanding poetry can be a tricky hurdle to jump, especially if it is sixteenth/seventeenth century English poetry. This lesson uses direct instruction to illustrate how breaking down poems, line by line, word by word, can help the reader to understand the poem. An anticipation guide is used in preparation for this lesson to help students “connect what they already know with new information and realize that they may already know concepts that will help them comprehend” (85, Fleener, Morgan, and Richardson).

Objectives: CLEs

✓ Develop and apply skills and strategies to the reading process
  o Apply decoding strategies to problem-solve unknown words
  o Develop vocabulary through text, using
    ▪ Roots and affixes
    ▪ Context clues
    ▪ Glossary, dictionary and thesaurus
  o Apply pre-reading strategies to aid comprehension
    ▪ Access prior knowledge
    ▪ Preview
    ▪ Predict with text support or rationale
  o During reading, utilize strategies to
    ▪ Paraphrase
    ▪ Summarize
    ▪ Question the text

Materials Needed
Establish Set:

- Inform the students that we will be learning the tools we need to use when analyzing Shakespeare’s Sonnets.
- Inform the students that you are going to show them how to do this line by line on an example poem.
- Inform the students that before you do, you would like them to take five to ten minutes working on their anticipation guides.

Demonstrate Skill:

- Pass out the copies of Sonnet eighteen
- The teacher reads the sonnet out loud.
- Using the overhead projector, the teacher thinks out loud to demonstrate the thought process and understanding of what each word/line means today. Prior knowledge, a dictionary, a thesaurus, context clues, etc. are used here to help demonstrate the skill.
- The teacher rewrites the poem line by line
- The new modern day English poem is read to the class.

Guided Practice:

- Pass out the copies of Sonnet sixty nine
- Have the students work independently.
- Offer assistance, such as reminding students of their prior knowledge from their anticipation guide, the dictionary, thesaurus, etc.

Check for Understanding
• Provide verbal and written feedback directly on their work

Assessment:

• Ask the students to write their own sonnet to be written in seventeenth century English (as best they can) in class the following class. = 10 points
Rationale:

Poetic terminology is vital to teach in a poetry unit because it provides insight, definition, and explanation for the mechanics of the poem. Because many poems rely on the mechanics to help convey meaning, students must know the terminology to analyze and evaluate poetry successfully. This lesson plan utilizes a problem-based learning structure and a jigsaw activity to make learning terminology exciting.

Objectives: CLEs

- Develop and apply skills and strategies to comprehend, analyze, and evaluate fiction, poetry, and drama from a variety of cultures and times
  - Identify and explain literary techniques, in text emphasizing
    - Euphemism
    - Satire
  - Analyze and evaluate literary techniques, sensory details, figurative language, and sound devices previously introduced

- Develop and apply effective speaking skills and strategies for various audiences and purposes
  - In discussions and presentations,
    - Create concise presentations on a variety of topics
    - Incorporate appropriate media or technology
    - Respond to feedback
    - Defend ideas
    - Demonstrate poise and self-control

Materials:
- Computer with access to the internet
- Books defining poetry terminology
- Handouts explaining what various poetic terminology does for a poem
- A wide variety of poems ranging from English to American, from the sixteenth century to present.
- Paper
- Pencils
- List of terminology to be defined

**Orientation:**

- Go over the objectives of the lesson:
  - What do these terms mean, how are they identified in poetry, and what do they do for the poems?
- Inform the students that this is a jigsaw, and they will be presenting their findings with other groups.

**Organization:**

- Number the students off into groups of three to five and assign each group three to five terms.
- Instruct the groups to use the sources provided to answer the questions above: the computer, books, and handouts.
- Instruct the groups to select two poems per term from the variety of poems provided to use to illustrate the above questions.

**Assist:**

- Assist independent and group investigation

**Develop and Present:**

- Switch the groups around so every new group has one student from each of the investigative groups.
- Give each student ten minutes to define the terms they identified, explain how it is used in poetry, and illustrate the term by showing how it is used in their two example poems.
• Keep time to ensure all students have a chance to present

**Analyze and Evaluate:**

• The teacher will be floating around the groups to assess the presentations: 15 points.
• The teacher will grade the two analyzed poems: 15 points.
• The teacher will have the students write a reflection about the new terms they learned from the other presenters: 10 points.
Rationale:

Presenting students with a QAR (Question Answer Relationship) graphic organizer to use on a study of poetry with the same motifs i.e. war, provides a powerful tool for students to find the similarities and differences of these poems, as well as requiring them to look at the relationship they have with the poems. Because connections will be made through this question/answer format, students will have an easier time recalling the poems at a later time.

Objectives: CLEs

✓ Develop and apply skills and strategies to the reading process
  o During reading, utilizing strategies to:
    ▪ Self-monitor comprehension
    ▪ Question the text
    ▪ Infer
    ▪ Visualize
  o Apply post-reading skills to comprehend, interpret, analyze, and evaluate text:
    ▪ Identify and explain the relationship between the main idea and supporting details
    ▪ Question to clarify
  o Compare, contrast, analyze and evaluate connections:
    ▪ Text to text
    ▪ Text to self
    ▪ Text to world

Materials:
Copies of the QAR graphic organizer for every student
Handouts of the selected poetry and questions for every student
Paper
Pencil

Establish Set:

- Because the motif used in this poetry lesson is war, I introduce the topic by playing [http://www.youtube.com/watch?v=KwpO8Q1u4Ss](http://www.youtube.com/watch?v=KwpO8Q1u4Ss).
- After the video is played, ask the students to do a quick write for three minutes.

Present Advance Organizer:

- Handout the QAR graphic organizer
- Discuss the relationship between the questions: where is the answer?
  - Right there = Words are right there in the text
  - Think and search = Words are in the text but not spelled out for you. Think about what the author is saying.
  - You and the author = Think about what you have learned and what is in the text.
  - On your own = Answer is in your head (130, Fleener, Morgan, Richardson).

Present Learning Materials:

- Hand out the poems and questions about war.
- Select one of the poems to read out loud.
- Connect the first question to the type of question outlined on the graphic organizer. Repeat for each question
- Instruct the students to continue reading the remaining poems and answer the questions.

Check for Understanding:

- Ask the students which types of questions they find helps them to understand the poem the most.
- Ask students which they find easiest/hardest.
- Instruct the students to select one of the questions types from QAR and write their own question for one of the poems = 5 points
- Instruct the students to hand in their answers to the questions assigned = 10 points

**Teacher’s Calendar**

<table>
<thead>
<tr>
<th>Day 1</th>
<th>Day 2</th>
<th>Day 3</th>
<th>Day 4</th>
<th>Day 5</th>
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<tbody>
<tr>
<td>Introduction to Poetry unit.</td>
<td>Class Discussion/Meeting Lesson</td>
<td>Recap</td>
<td>Recap</td>
<td>Recap</td>
</tr>
<tr>
<td>Keep the day FUN and EXCITING!</td>
<td>Reading Assignment: Collins and Oliver</td>
<td>Reading Assignment: Brookes and Bishop</td>
<td>Reflection Due</td>
<td>Reflection Due</td>
</tr>
<tr>
<td>Follow up on Art Museum reservation</td>
<td>Reserve Library for Day 13</td>
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<td></td>
<td>In Class Writing Assignment</td>
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<thead>
<tr>
<th>Day 6</th>
<th>Day 7</th>
<th>Day 8</th>
<th>Day 9</th>
<th>Day 10</th>
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</thead>
<tbody>
<tr>
<td>Introduction to the Sonnet, rhyme scheme, and Shakespeare</td>
<td>Direct Instruction Lesson</td>
<td>Recap</td>
<td>Reflection Due</td>
<td>Recap</td>
</tr>
<tr>
<td>Send home permission slips for field trip</td>
<td>Finding Meaning in Poetry</td>
<td>Reading Assignment: Shakespeare Sonnets</td>
<td>Anticipatory Guide</td>
<td>In Class Writing Assignment</td>
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<td>Reflection</td>
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<td>Reserve Library for Day 20</td>
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<thead>
<tr>
<th>Day 11</th>
<th>Day 12</th>
<th>Day 13</th>
<th>Day 14</th>
<th>Day 15</th>
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<tbody>
<tr>
<td>Introduction to poetry terminology examples</td>
<td>Problem Solving Lesson/Jigsaw</td>
<td>Library Day</td>
<td>Presentations</td>
<td>Presentations</td>
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<tr>
<th>Day 13 Library Day</th>
<th>Day 14 Presentations</th>
<th>Day 15 Presentations</th>
<th>Day 16 Presentations</th>
<th>Day 17 Presentations</th>
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<td>Day 16 QAR</td>
<td>Day 17 Recap</td>
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<tr>
<td>In Class Reading Assignment</td>
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<tr>
<td>List of five questions</td>
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<tr>
<td>Day 18 Recap</td>
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<tr>
<td>List of five questions due</td>
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<tr>
<td>In Class Writing Assignment</td>
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<tr>
<td>Day 19 Field Trip to the Art Museum</td>
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<td>Day 20 Recap</td>
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<tr>
<td>Library</td>
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<tr>
<td>Reserve the library for Day 30</td>
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**Day 21 Introduce Summative Assignment Review**

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<tr>
<th>Day 21 Introduce Summative Assignment Review</th>
<th>Day 22 Carpe Diem</th>
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<tbody>
<tr>
<td>In Class Reading Assignment</td>
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<tr>
<td>Reflection</td>
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<tr>
<td>Day 23 Reflection Due</td>
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<td>Conceit</td>
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<td>In Class Reading Assignment</td>
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<td>Reflection</td>
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<tr>
<td>Day 24 Reflections Due</td>
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<tr>
<td>Weather Permitting: Class Outdoors Today!!!</td>
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<tr>
<td>Day 25 Weather Permitting: Class Outdoors Today!!!</td>
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<tr>
<td>More Whitman Reflection</td>
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**Day 26 Haiku and Limerick Reflection**

<table>
<thead>
<tr>
<th>Day 26 Haiku and Limerick Reflection</th>
<th>Day 27 Sonnet</th>
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<tbody>
<tr>
<td>Reflection</td>
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<tr>
<td>Day 28 Ode</td>
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<tr>
<td>Reflection</td>
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<tr>
<td>Day 29 Review</td>
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<tr>
<td>Day 30 Library = Last day to work on final summative assignment. Allow the weekend for completion.</td>
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Student Calendar

ASSIGNMENTS DUE ON THESE DATES

LIBRARY DAYS (MEET IN THE LIBRARY)

FIELD TRIP TO THE ART MUSEUM (MUST HAVE PERMISSION SLIP TO ATTEND)

<table>
<thead>
<tr>
<th>Day 1</th>
<th>Day 2</th>
<th>Day 3</th>
<th>Day 4</th>
<th>Day 5</th>
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</thead>
<tbody>
<tr>
<td>The first day of the rest of your life loving poetry.</td>
<td>Class Discussion: I want to hear from you!</td>
<td>Poetry by Billy Collins and Mary Oliver you will love Reflection</td>
<td>Reflection Due</td>
<td>Reflection Due Mystery Assignment</td>
</tr>
<tr>
<td>Day 6</td>
<td>Day 7</td>
<td>Day 8</td>
<td>Day 9</td>
<td>Day 10</td>
</tr>
<tr>
<td><strong>The Sonnet</strong> Rhyme Scheme William Shakespeare</td>
<td>Breaking down the language barrier!</td>
<td>Shakespeare Sonnets you will love Reflection</td>
<td>Reflections Due Creating an Anticipatory Guide for more Shakespeare Sonnets</td>
<td><em>Permission Slip Reminder</em> Anticipatory Guide Due</td>
</tr>
<tr>
<td>Day 11</td>
<td>Day 12</td>
<td>Day 13</td>
<td>Day 14</td>
<td>Day 15</td>
</tr>
<tr>
<td>Mystery Day</td>
<td>Meet in the library. Do not be</td>
<td>Presentations You will do great!</td>
<td><em>Permission Slip Reminder</em> Presentations</td>
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<tr>
<td>Day 16</td>
<td>Day 17</td>
<td>Day 18</td>
<td>Day 19</td>
<td>Day 20</td>
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<tr>
<td>tardy; do not collect $200 dollars.</td>
<td></td>
<td>List of five questions due</td>
<td>Art Museum field trip today!</td>
<td>Meet in the library. Let me set you strait: do not be late!</td>
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</table>

<table>
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<tr>
<th>Day 21</th>
<th>Day 22</th>
<th>Day 23</th>
<th>Day 24</th>
<th>Day 25</th>
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</thead>
<tbody>
<tr>
<td>The Vessel of Versus</td>
<td>Reflections Due</td>
<td>Reflections Due Walt Whitman Weather permitting: class outdoors –</td>
<td>More Whitman because you haven’t had enough Weather permitting: class outdoors</td>
<td><em>REMINDER</em> to work on The Vessel of Versus over the weekend!</td>
</tr>
</tbody>
</table>

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<thead>
<tr>
<th>Day 26</th>
<th>Day 27</th>
<th>Day 28</th>
<th>Day 29</th>
<th>Day 30</th>
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</thead>
<tbody>
<tr>
<td>Haiku…thank you very much and Limerick…</td>
<td>Sonnet</td>
<td>Ode</td>
<td>Review</td>
<td>OUR LAST DAY TO MEET IN THE LIBRARY BEFORE YOUR VESSEL OF</td>
</tr>
</tbody>
</table>
Graphic Organizer for QAR/War poetry
Listen here, Cats, you are on your way to becoming a poet. That is right. You have the knowledge of what makes a poem a poem. More importantly, you have the knowledge of what makes a good poem.

You will have to write a poem of your very own for each of the styles listed in your Poetry Packet. The examples are provided to help you. In addition to writing a poem for each of the styles, you must include examples within your poems of the terms we learned in class and label them in your work as well as writing a poem inspired by a piece of art from the Art Museum.

Please refer to the grading rubric for more details of expectations.
1. **CARPE DIEM:** A Latin expression that means "seize the day." Carpe diem poems urge the reader (or the person to whom they are addressed) to live for today and enjoy the pleasures of the moment.

**Robert Herrick**

*To the Virgins, to make much of Time*

GATHER ye rosebuds while ye may,
Old Time is still a-flying:
And this same flower that smiles to-day
To-morrow will be dying.

The glorious lamp of heaven, the sun,
The higher he's a-getting,
The sooner will his race be run,
And nearer he's to setting.

That age is best which is the first,
When youth and blood are warmer;
But being spent, the worse, and worst
Times still succeed the former.

Then be not coy, but use your time,
And while ye may, go marry:
For having lost but once your prime,
You may for ever tarry
2. **CONCEIT**: A fanciful poetic image or metaphor that likens one thing to something else that is seemingly very different.

*William Shakespeare*

**Shall I Compare Thee to a Summer's Day?**

Shall I compare thee to a summer's day?  
Thou art more lovely and more temperate:  
Rough winds do shake the darling buds of May,  
And summer's lease hath all too short a date:  
Sometime too hot the eye of heaven shines,  
And often is his gold complexion dimm'd,  
And every fair from fair sometime declines,  
By chance, or nature's changing course untrimm'd:  
But thy eternal summer shall not fade,  
Nor lose possession of that fair thou ow'st,  
Nor shall death brag thou wander'st 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.

3. **EPIGRAM**: A very short, witty poem.

*Samuel Taylor Coleridge*

Sir, I admit your general rule,  
That every poet is a fool,  
But you yourself may serve to show it,  
That every fool is not a poet.
4. **Free Verse (Also Vers Libre):** Poetry composed of either rhymed or unrhymed lines that have no set meter.

   **Song of Myself**  
   **Walt Whitman**

   I celebrate myself, and sing myself,  
   And what I assume you shall assume,  
   For every atom belonging to me as good belongs to you.  
   I loaf and invite my soul,  
   I lean and loaf at my ease observing a spear of summer grass.

5. **Haiku:** A Japanese poem composed of three unrhymed lines of five, seven, and five syllables. Haiku often reflect on some aspect of nature.

   **Basho Matsuo**

   An old silent pond...  
   A frog jumps into the pond,  
   splash! Silence again.
6. **Limerick**: A light, humorous poem of five usually anapestic lines with the rhyme scheme of *aabba*.

![Edward Lear]

There was an Old Person whose habits,
Induced him to feed upon rabbits;
When he'd eaten eighteen,
He turned perfectly green,
Upon which he relinquished those habits.

7. **Sonnet**: A lyric poem that is 14 lines long. Italian (or Petrarchan) sonnets are divided into two quatrains and a six-line "sestet," with the rhyme scheme *abba abba cdecde* (or *cdcdcd*). English (or Shakespearean) sonnets are composed of three quatrains and a final couplet, with a rhyme scheme of *abab cdcd efef gg*. English sonnets are written generally in iambic pentameter.

**On His Blindness**

*Milton*

When I consider how my light is spent (a)
Ere half my days, in this dark world and wide, (b)
And that one talent which is death to hide, (b)
Lodged with me useless, though my soul more bent (a)
To serve therewith my Maker, and present (a)
My true account, lest he returning chide; (b)
"Doth God exact day-labor, light denied?" (b)
I fondly ask; but Patience to prevent (a)
That murmur, soon replies, "God doth not need (c)
Either man's work or his own gifts; who best (d)
Bear his mild yoke, they serve him best. His state (e)
Is Kingly. Thousands at his bidding speed (c)
And post o'er land and ocean without rest; (d)
They also serve who only stand and wait." (e)
8. **Ode:** A lyric poem that is serious and thoughtful in tone and has a very precise, formal structure.

Twenty years after the poet's death, Joseph Severn painted the famous portrait, 'Keats listening to a nightingale on Hampstead Heath'.

**John Keats**

**Excerpt of Ode to a Nightingale**

My heart aches, and a drowsy numbness pains
My sense, as though of hemlock I had drunk,
Or emptied some dull opiate to the drains
One minute past, and Lethe-wards had sunk:

'Tis not through envy of thy happy lot,
But being too happy in thine happiness,
That thou, light-winged Dryad of the trees,
Singest of summer in full-throated ease.

O, for a draught of vintage! that hath been Cool'd a long age in the
deep-delved earth,
Tasting of Flora and the
country green,
Dance, and Provençal song,
and sunburnt mirth!
O for a beaker full of the warm
South,
Full of the true, the blushful
Hippocrene,
With beaded bubbles
winking at the brim,
And purple-stained
mouth;
That I might drink, and
leave the world unseen,
And with thee fade away
into the forest dim:
Fade far away, dissolve, and
quite forget
What thou among the
leaves hast never known,
The weariness, the fever, and
the fret
Here, where men sit and
hear each other groan;
Where palsy shakes a few,
sad, last gray hairs,
Where youth grows pale,
and spectre-thin, and dies;
Where but to think is to
be full of sorrow
And leaden-eyed
despairs,
Where Beauty cannot keep
her lustrous eyes,
Or new Love pine at
them beyond to-morrow.
Away! away! for I will fly to
thee,
Not charioted by Bacchus
and his pards,
But on the viewless wings of
Poesy,
Though the dull brain
perplexes and retards:
Already with thee! tender is the
night,
And haply the Queen-Moon
is on her throne,
Cluster’d around by all
her starry Fays;
But here there is
no light,
Save what from heaven is
with the breezes blown
Through verdurous
glooms and winding mossy
ways.
I cannot see what flowers are
at my feet,
Nor what soft incense hangs
upon the boughs,
But, in embalmed darkness,
guess each sweet
Wherewith the seasonable
month endows
The grass, the thicket, and the
fruit-tree wild;
White hawthorn, and the
pastoral eglantine;
Fast fading violets
cover’d up in leaves;
And mid-May’s
eldest child,
The coming musk-rose, full
of dewy wine,
The murmurous haunt of flies on summer eves.
Darkling I listen; and, for many
a time
I have been half in love with
easeful Death,
Call’d him soft names in many
a mused rhyme,
To take into the air my quiet
breath;
Now more than ever seems it rich to die,
9. **Imagery Poetry:** draws the reader into poetic experiences by touching on the images and senses which the reader already knows. The use of images in this type of poetry serves to intensify the impact of the work (You should have your own picture in your head.).

Excerpt from *Preludes* by T.S. Eliot

The winter evening settles down
With smell of steaks in passageways.
Six o’clock.
The burnt-out ends of smoky days.
And now a gusty shower wraps
The grimy scraps
Of withered leaves about your feet
And newspapers from vacant lots;
The showers beat
On broken blinds and chimney-pots,
And at the corner of the street
A lonely cab-horse steams and stamps.
And then the lighting of the lamps.

10. **Epitaph:** a commemorative inscription on a tomb or mortuary monument written in praise of a deceased person.

Truth and History.
21 Men. The Boy Bandit King
He Died As He Lived
William H. Bonney "Billy the Kid"

[Symbol]

William H Bonney

R.I.P
English III

J. Lemberger

Fictional Unit/Poetry

Grading Rubric for The Vessel of Verses

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| Although      |     |     |           |     |    |       |
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| poem is       |     |     |           |     |    |       |
| inspired by   |     |     |           |     |    |       |
| a piece of    |     |     |           |     |    |       |
| art from the  |     |     |           |     |    |       |
| Art Museum,   |     |     |           |     |    |       |
| it is not     |     |     |           |     |    |       |
| clear how,   |     |     |           |     |    |       |
| nor is any of |     |     |           |     |    |       |
| the identifying |     |     |           |     |    |       |
| information    |     |     |           |     |    |       |
| provided.     |     |     |           |     |    |       |

| At least one  |     |     |           |     |    |       |
| poem is       |     |     |           |     |    |       |
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| inspired by  |     |     |           |     |    |       |
| a piece of    |     |     |           |     |    |       |
| art from the  |     |     |           |     |    |       |
| Art Museum    |     |     |           |     |    |       |
| but is       |     |     |           |     |    |       |
| missing a     |     |     |           |     |    |       |
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| art from the  |     |     |           |     |    |       |
| Art Museum    |     |     |           |     |    |       |
| and is labeled |     |     |           |     |    |       |
| with the name |     |     |           |     |    |       |
| of the artist |     |     |           |     |    |       |
| and the piece, |     |     |           |     |    |       |
| and the date  |     |     |           |     |    |       |
| it was created. |     |     |           |     |    |       |

| 0-1 of the    |     |     |           |     |    |       |
| twenty terms  |     |     |           |     |    |       |
| we learned in |     |     |           |     |    |       |
| class are     |     |     |           |     |    |       |
| used and      |     |     |           |     |    |       |
| At least 2 of |     |     |           |     |    |       |
| the twenty    |     |     |           |     |    |       |
| terms we      |     |     |           |     |    |       |
| learned in    |     |     |           |     |    |       |
| class are     |     |     |           |     |    |       |
| At least 5 of |     |     |           |     |    |       |
| the twenty    |     |     |           |     |    |       |
| terms we      |     |     |           |     |    |       |
| learned in    |     |     |           |     |    |       |
| class are     |     |     |           |     |    |       |
| At least 7 of |     |     |           |     |    |       |
| the twenty    |     |     |           |     |    |       |
| terms we      |     |     |           |     |    |       |
| learned in    |     |     |           |     |    |       |
| class are     |     |     |           |     |    |       |
| At least 10 of|     |     |           |     |    |       |
| the twenty    |     |     |           |     |    |       |
| terms we      |     |     |           |     |    |       |
| learned in    |     |     |           |     |    |       |
| class are     |     |     |           |     |    |       |
The collection of poetry shows absolutely no effort. The collection of poetry does not display that time and effort is given. It is not insightful, nor does it have a clear speaker or variety.

| 0-1 poem(s) are/is true to poetic form and contain proper mechanics, grammar, and spelling unless identified as done on purpose with a brief explanation as to how it adds to your poem. | At least 2 poems are true to their poetic forms and contain proper mechanics, grammar, and spelling unless identified as done on purpose with a brief explanation as to how it adds to your poem. | At least 5 poems are true to their poetic forms and contain proper mechanics, grammar, and spelling unless identified as done on purpose with a brief explanation as to how it adds to your poem. | All ten poems are true to their poetic forms and contain proper mechanics, grammar, and spelling unless identified as done on purpose with a brief explanation as to how it adds to your poem. |

The collection of poetry is creative but is not very insightful. Its speaker and/or subject variety are lacking. The collection of poetry is creative and insightful, yet it may be missing a clear speaker, or be lacking in its subject variety. The collection of poetry is well thought out, has a clear speaker, and is for a variety of audiences.

Total points __________ x 2 = __________/100
*BONUS OPTION*

*20 points*

Before the end of the semester, send your poems, via online or through the mail, to a publisher or editor of a book, magazine, periodical, etc., with a request to be published.