

FOR USE BY MS. BAILEY'S CLASSES

# Poetry Journal

English III

2009/2010

MANY THANKS TO "OUTTA RAY'S HEAD POETRY PAGE"!

**BEGIN EACH JOURNAL ENTRY ON A SEPARATE PAGE, AND CLEARLY LABEL WITH THE TITLE**

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**LITERARY TERMS**

For each term, give either a definition or a description AND provide an original example from a song of that term. Record them in your Journal.

Alliteration \* allusion \* analogy \* assonance \* blank verse \* connotation \* couplet \* denotation \* diction \* epic \* euphony \* imagery \* lyric poem \* metaphor \* meter \* narrative poetry \* onomatopoeia \* personification \* poetic license \* repetition \* rhyme \* scheme \* rhythm \* free verse \* simile \* sonnet \* stanza \* symbol \* tone

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**METAPHORS AND SIMILES**

- What is a simile?
- What is a metaphor?
- Why do some metaphors and similes NOT work?
- Find three examples of excellent similes in music that you listen to and copy them in you Journal, then explain why they are excellent similes.
- Find three examples of excellent metaphors from in music that you listen to and copy them in you Journal, then explain why they are excellent metaphors.
- Write two good similes of your own.
- Write two good metaphors of your own.

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**WRITING POEMS:**

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**INTRODUCTION POEM:**

This poem should introduce you and should begin and end with the following line:

I am \_\_\_\_\_.

In between, you should write 4 truthful statements about yourself and 4 lies. Then, the idea is to mix them up so that telling truth from fiction may be difficult.

Example:

I am Paula Jones.  
 I am sixteen years old.  
 I ride wild stallions.  
 I collect foreign coins.  
 My sister has six fingers on her left hand.  
 My mother and I always get along.  
 Time has stood still for me.  
 An arsonist destroyed my home.  
 My father is a mole in the CIA.  
 I am Paula Jones.

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**CIRCLE POEM**

1. Write a poem where your title "triggers" the word or phrase of your first line, which in turn "triggers" the next line, and so forth.
2. Try to surprise the reader with each new line, taking us each time to a new world - - taking us on a rich various trip through time, place, ideas, objects, colors, tastes, names, and so forth.
3. Your poem will end when your last line "circles back" to the beginning, approximating your title.

4. Look at these examples. Your poem should have at least 10 words.

Snow Tracks	Vikings
Bird madness	Scandinavia
Petroglyphs	snow white
Tombstones	elves magic
Stonehenge	night owl
The Great Wall	wise man
Yin-Yang	primates
Lost & Found	orangutan red
Wedding gown	autum leif
No sound	
Wet windowpane	
Snowbound	

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### ***EXTENDED METAPHOR POEM***

1. Define metaphor
2. What is an extended metaphor?
3. Using extended metaphor, write a poem about poetry, the poet, or the poem.
4. First, establish through a simile what the poet is like. For example, you might compare the poet to an athlete. Then, throughout the remainder of the poem, talk about the poet exclusively in terms of the athlete - - how he or she trains, practices, performs, does well, and does poorly.

#### **Example:**

Poetry  
is like  
flames,  
which are  
swift and elusive  
dodging realization.  
Sparks, like words on the  
paper, leap and dance in the  
flickering firelight. The fiery  
tongues, formless and shifting  
shapes tease the imagination.  
Yet for those who see,  
through their mind's  
eye, they burn  
up the page.

---Daniel Rosenthal

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### ***CONCRETE POEM***

1. Concrete poetry uses the words and the form of the poem to convey the same meaning so that they are difficult to separate one from the other. Form is meaning.
2. Read the example, and then create your own concrete poem. Do not choose a simple object such as a circle, pencil, or a table.

#### **Example:**

A  
poem  
can play

with the wind  
and dart and dance  
and fly about in the mind  
like a kite in the cloudy white  
sky at so dizzy a height it  
seems out of reach but  
is waiting to be  
very gently  
pulled  
down  
to  
the  
    page  
    below  
    by a  
string  
    of  
musical  
    words

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***SHAKESPEAREAN SONNET***

A sonnet is a fourteen-line stanza form consisting of iambic pentameter lines. The two major sonnet forms are the Italian or Petrarchan and the English or Shakespearean sonnet. The English sonnet is a fourteen-line stanza consisting of three quatrains and a couplet (three sets of four and one set of two lines.) Notice how the poet's thoughts are organized around these 4 sets of lines. The rhyme scheme is abab cdcd efef gg. Write one Sonnet about love. Avoid forced rhymes.

My mistress' eyes are nothing like the sun;  
Coral is far more red than her lips' red;  
If snow be white, why then her breasts are dun;  
If hairs be wires, black wires grow on her head.  
I have seen roses damask'd, red and white,  
But no such roses see I in her cheeks,  
And in some perfumes is there more delight  
Than in the breath that from my mistress reeks.  
I love to hear her speak, yet well I know  
That music hath a far more pleasing sound;  
I grant I never saw a goddess go,  
My mistress when she walks treads on the ground.  
And yet, by heaven, I think my love as rare  
As any she belied with false compare.

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***MODEL POEM***

1. Find a poem which we have not studied in class and which is not in your literature book.
2. Copy the poem down in your Poetry Journal and record what kind of poem it is. Example: a narrative poem, then record the definition of "narrative poem".
3. Using this poem as a model, rewrite the poem in your journal using your own words. You MUST record the correct MLA Citation for the poem.

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## ***HAIKU***

Haiku is a type of Japanese poetry that has seventeen syllables and just three lines. It is a short poem that captures a moment in nature. NO reference to humans are allowed.

Line 1      Five syllables  
Line 2      Seven syllables  
Line 3      Five syllables

### **Examples:**

A bitter morning  
Sparrows sitting together  
Without any necks.

How beautifully  
The kite soars up to the sky  
From the cold tree branch.

Write three haiku poems about one aspect of nature; include a one sentence description of what all three poems are about. For example, you could write three haiku poems about three different types of birds or three different types of flowers. Your one sentence description would tell both what the poems are about, and what point you are making in your poems.

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## ***CINQUAIN STEPS***

Cinquain Steps are much like Haiku in that they are a "syllable count" poem. Your subject can be about anything, and it doesn't even have to rhyme.

### **Example:**

1st line: 2 syllables  
2nd line: 4 syllables  
3rd line: 6 syllables  
4th line: 8 syllables  
5th line: 2 syllables

Write at least one Cinquain Step poem.

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## ***NUMBER POEM***

For this poem, you will use a number (telephone, birthday, etc.) that has some meaning for you. This will determine the number of syllables per line. You must have at least six lines, and zeros (0) count as ten (10).

### **Example:**

254-5672

Line 1: 2 syllables  
Line 2: 5 syllables  
Line 3: 4 syllables  
Line 4: 5 syllables  
Line 5: 6 syllables  
Line 6: 7 syllables  
Line 7: 2 syllables

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### **PANTOUMS**

A Pantoum is a poem where you write eight lines of a sixteen line poem with a preset rhyme scheme. Don't let all the lines confuse you. This is really fairly simple if you follow the directions.

Step 1: Write the first four lines with a rhyme scheme of abab.

Step 2: Copy lines 2 and 4 to lines 5 and 7.

Step 3: Write lines 6 and 8 (rhyme = c)

Step 4: Copy lines 6 and 8 to lines 9 and 11.

Step 5: Write lines 10 and 12 (rhyme = d)

Step 6: Copy lines 10 and 12 to lines 13 and 15

Step 7: Copy lines 3 and 1 to lines 14 and 16 ( in that order)

### **PANTOUMS**

Line #	Rhyme Scheme
1	a
2	b
3	a
4	b
2 5	b
6	c
4 7	b
8	c
6 9	c
10	d
8 11	c
12	d
10 13	d
3 14	a
12 15	d
1 16	a

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## **ANALYZE POEMS:**

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### **SONNETS**

This is an example of an Elizabethan or Shakespearean sonnet. Read the poem carefully, research it.

#### **My Mistress' Eyes**

My mistress' eyes are nothing like the sun,  
 Coral is more red than her lips red,  
 If snow be white, why then her breasts are dun;  
 If hairs be wires, black wires grow on her head.  
 I have seen roses damask'd, red and white,  
 But no such roses see I in her cheeks;  
 And in some perfumes is there more delight  
 Than in the breath that from my mistress reeks.  
 I love to hear her speak, yet well I know

That music hath a far more pleasing sound;  
I grant I never saw a goddess go;  
My mistress, when she walks, treads on the ground;  
And yet, by heaven, I think my love as rare,  
As any she belied with false compare.

\*damask'd -- patterned with red and white (damask is a patterned fabric)

Write the following poem in your Poetry Journal and answer the following questions about it:

- 1) Define Sonnet.
- 2) Discuss the things that make this poem a sonnet.
- 3) Who wrote the poem? When? Why do you think so? Explain.
- 4) What are the things that he compares his "girlfriend" to?
- 5) Is this a love poem? Why do you think so?
- 6) How many lines are there in this poem.
- 7) Number the lines, starting at 1, Now divide the poem into sections. How many sections do you have?
- 8) Did you divide the poem by how it rhymes or by meaning?
- 9) Explain why you picked the divisions that you did.

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***Trees***  
***by Joyce Kilmer***

I think that I shall never see  
A poem as lovely as a tree.

A tree whose hungry mouth is prest  
Against the earth's sweet flowing breast;

A tree that looks at God all day,  
And lifts her leafy arms to pray;

A tree that may in Summer wear  
A nest of robins in her hair,

Upon whose bosom snow has lain;  
Who intimately lives with rain.

Poems are made by fools like me,  
But only God can make a tree.

Copy this poem in your Poetry Journal, then answer the following questions:

1. What is the rhyme scheme of this poem? How many feet per line? Write next to each line.
2. What simile is used early in the poem? Underline it, define Simile, and explain it.
3. Where is there an example of poetic license? Define poetic license and circle it.
4. Where is there an example of personification? Underline and explain it.
5. How many stanzas are there in the poem? Define stanza.

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***POETRY ILLUSTRATION***

Find a song that is a poem, that we have not studied , and in your Journal, write the poem, the name of the poem, the author of the poem, and the theme of the poem (THEME, not summary). After this, draw a picture to summarize the poem or part of the poem.

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**OBJECTS**

**The Red Wheelbarrow**

so much depends  
upon

a red wheel  
barrow

glazed with rain  
water

beside the white  
chickens.

--William Carlos Williams

*If you look at this poem carefully, you will see that each line depends upon the one below for completion. Is it also a symbolic poem about the Russian revolution? This is one interpretation - the red wheelbarrow is a symbol of labor, the water glazing is the tears of the revolution, and the chickens are the symbols of western capitalism that surrounds the glorious wheelbarrow. Williams said it was just an imagist poem.*

**In a Station of the Metro**

The apparition of these faces in the crowd;  
Petals on a wet, black bough.

--Ezra Pound

*"Metro" is really descriptive of Paris' smoke smudged subways, the subway platforms, and the row of faces surrounded by darkness on the other side. Think of an apple tree branch in spring with blossoms on it right after a rain shower. Remember the black bark with white blossoms? Brilliant isn't it?*

Think about the poems above and discuss how the poet in each case described something metaphorically without naming the object explicitly. Then, pick 3 everyday objects from around the house and list at least 5 things that each reminds you of or that could be like. Then write at least four lines of poetry to describe each of your objects, just as the poets above did. Use should use some kind of rhyme scheme, such as AA BB just the last two above, or whatever scheme you choose.

Hint: think metaphor and imagery.

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**IMAGIST POEM**

This is an imagist poem, which just really describes what is seen, but you will notice the interesting thing that happens at the end of the poem. It is actually a poem of lost love. What happened to the author, which has left her sitting alone in a diner on a Sunday morning? She is watching others kiss and be warm while she is nothing who cannot even be seen by the woman outside. What was the midnight picnic? There is also the wistful "once upon a time". This is a really nice idea of how to use simple images to describe a scene, tell a story and communicate deeply felt emotions. Even the rain is perfect for the sense of desolation and early morning quiet. Discuss what you find to be the best images and why the images are effective --do the images reflect an occurrence in our own lives? In your reflection on this poem, walk through the poem, stanza by stanza,

**The City**

In the morning the city  
Spreads its wings  
Making a song  
In stone that sings.

In the evening the city  
Goes to bed  
Hanging lights  
Above its head.  
--Langston Hughes

**The Toaster**

A silver-scaled dragon with jaws flaming red  
Sits at my elbow and toasts my bread.  
I hand him fat slices, and then, one by one,  
He hands them back when he sees they are done.  
--William Jay Smith

**Apartment House**

A filing cabinet of human lives  
Where people swarm like bees in tunnelled hives,  
Each to his own cell in the covered comb,  
Identical and cramped -- we call it home.  
--Gerald Raftery

analyzing each stanza. Consider your own personal experiences in deciding what each stanza means, discuss how the stanzas could have double meaning and the images.

## TOM'S DINER

--words and music by  
Suzanne Vega

I am sitting  
In the morning  
At the diner  
On the corner

I am waiting  
At the counter  
For the man  
To pour the coffee

And he fills it  
Only halfway  
And before  
I even argue

He is looking  
Out the window  
At somebody  
Coming in

"It is always  
Nice to see you"  
Says the man  
Behind the counter

To the woman  
Who has come in  
She is shaking  
Her umbrella

And I look  
The other way  
As they are kissing  
Their hellos

I'm pretending  
Not to see them  
Instead  
I pour the milk

I open  
Up the paper  
There's a story  
Of an actor

Who had died  
While he was drinking  
It was no one  
I had heard of

And I'm turning  
To the horoscope  
And looking  
For the funnies

When I'm feeling  
Someone watching me  
And so  
I raise my head

There's a woman  
On the outside  
Looking inside  
Does she see me?

No she does not  
Really see me  
Cause she sees  
Her own reflection

And I'm trying  
Not to notice  
That she's hitching  
Up her skirt

And while she's  
Straightening her stockings  
Her hair  
Has gotten wet

Oh, this rain  
It will continue  
Through the morning  
As I'm listening

To the bells  
Of the cathedral  
I am thinking  
Of your voice...

And of the midnight picnic  
Once upon a time  
Before the rain began...

I finish up my coffee  
It's time to catch the train

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## IMPRESSIONISM

**Locate and copy** down 2 poems in your Poetry Journal from William Carlos Williams, 2 from Langston Hughes, and 2 from Ezra Pound, all of which **MUST which use visual imagery**. You will be using the same technique in your own writing so **record the definition** of Visual Imagery in your Journal after the poems. The major idea for which to look in these poems is that a short poem may frequently only provide the reader with a snapshot, or a collection of a few snapshots - a few frames of a movie, but with a lot more left to the imagination. These images are created by using well-chosen words and selecting images that evoke a personal response. These words and images may be simple, but poetry (and life) does not have to be complicated to be worthwhile.

Impressionist Poets are known for their keen ability to see beauty in the mundane and express powerful images using simple, accessible language. These poems often are light-hearted and fun. They are like a snapshot - more concerned with an image than a story – and they allow the reader to develop a storyline based on a personal response to the words. A poem does not have to be complex to be "good." Simple language and

objects are fine fodder for poetry. Our own lives are filled with poetic moments, many of them funny and light-hearted, simple and small. The ability to see this is what brings out the poet in all of us.

Impressionist Art - Locate a work of art by Degas – an impressionist painter – and **record the MLA citation for the work in your Journal**. Next, answer the following:

- 1) What images do you see? Brainstorm a list.
- 2) Discuss about the mood that these images convey – some will be unclear, and that is OK. An image is a snapshot - a part of the whole. Poems that use imagery are very similar. They show you a bit of something and let you "fill in the blanks." Impressionist poems also use imagery to tell their story, and often are less driven by plot than a story or novel. They are more like a snapshot than a movie.

Next, read through the 6 poems that you have found, several times, with an eye for the images that are painted for you by the poet. Then,

- 1) Draw a film-strip in your journal of each image in each poem.
- 2) Read each poem carefully, "looking" for the pictures. Poems are very personal and they have to be "yours." Drawing what you hear is one way to make them yours.
- 3) Next, discuss the images that you "see." Point out the key words that helped you to create those images. You may even "see" many images that are not explicitly stated in the poems.
- 4) Discuss and underline the key words in your explanation.
- 5) Discuss the mood created. How did he do that?
- 6) What do you notice about the language? Are there "hard" words in this poem?
- 7) What about the objects discussed? Are they complicated?
- 8) Was is the overall effect a pleasing one? Why? Be specific.
- 9) Where do you think you might find this poem? What does it sound like?
- 10) Which of the 6 poems do you like the best? Why?
- 11) What did you learn by reading through them several times, drawing them, and thinking about the images in them?

Next, think of several times when you have said that you were sorry for something, but you were really secretly glad that you did it.

- 1) Jot those down. Try to think of at least three. Get some ideas down in your journal.
- 2) Using the same style as one of the three poets you investigated, write one poem, making sure that you have a good image to focus on - the image is the key here, because our delight in the image is what shows the reader that they enjoyment was worth it - and that you're not really all that sorry. Use the ideas that you jotted down.
- 3) After you have written the poem, go back through it and strengthen your word choices, and think about the words and phrases you have chosen.
- 4) What are the images?
- 5) Now, follow the same procedure and write two more poems about other images you want to describe from your life with which others can and will connect.

### **TWO STUDENT EXAMPLES:**

I threw a water balloon  
at your best friend

I'm sorry,  
but I couldn't stop

myself from throwing it:  
but it was so nice to watch it fly

toward your best friend's head  
and watching (heh) him getting all wet.

I went to the store  
that was on the corner

I took your  
money and  
spent it all over

I'm sorry  
that I did that  
I really am

Don't be mad  
Don't be sad  
It's not my fault  
for all the money that you had

I bought brand new shoes  
Aren't they cute?

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*If* by Rudyard Kipling

If you can keep you head when all about you  
Are losing theirs and blaming it on you;  
If you can trust yourself when all men doubt you,  
But make allowance for their doubting too;  
If you can wait and not be tired by waiting,  
Or, being lied about, don't deal in lies,  
Or being hated don't give way to hating,  
And yet don't look too good, nor talk too wise;

If you can dream-and not make dreams your master;  
If you can think - and not make thoughts your aim,  
If you can meet with Triumph and Disaster  
And treat those two impostors just the same;  
If you can bear to hear the truth you've spoken  
Twisted by knaves to make a trap for fools,  
Or watch the things you gave your life to, broken,  
And stoop and build 'em up with worn-out tools;

If you can make one heap of all your winnings  
And risk it on one turn of pitch-and-toss,  
And lose, and start again at your beginnings,  
And never breathe a word about your loss;  
If you can force your heart and nerve and sinew  
To serve your turn long after they are gone,  
And hold on when there is nothing in you  
Except the Will which says to them, "Hold on!"

If you can talk with crowds and keep your virtue,  
Or walk with Kings - nor lose the common touch,  
If neither foes nor loving friends can hurt you,  
If all men count with you, but none too much;  
If you can fill the unforgiving minute  
With sixty seconds' worth of distance run,  
Yours is the Earth and everything that's in it,  
And - which is more - you'll be a Man, my son!

Copy this poem in your Poetry Journal and answer the following questions about it:

1. How many stanzas does it have? Also, define stanza.
2. What is the rhyme scheme? Define rhyme scheme.
3. Euphony is a sequence of smooth, harmonious sounds. Underline the examples of euphony in this poem and explain why they are euphony.
4. What is the rhythm of this poem? Write accent marks over the stressed syllables in each line. How many syllables are in each line?
5. Look up the author and explain what about the author's life that might influence why he wrote the poem.
6. What is the theme or main idea of the poem? Explain how you know.
7. Do you agree with what is written? Why or why not?

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**"I'm Nobody" by Emily Dickinson**

I'm nobody! Who are you?  
Are you nobody, too?  
Then there's a pair of us - don't tell!  
They'd banish us, you know.

How dreary to be somebody!  
How public like a frog  
To tell your name the livelong day  
To an admiring bog!

Copy the above poem in your Poetry Journal and answer the following questions about it:

- 1) Look up the poet Emily Dickinson's life. What do you think Dickinson means by "being a nobody"? What does Emily Dickinson write about "being a nobody"? How do you think she really feels about it?
- 2) What do you think Dickinson means by "being a somebody"? What does Emily write about being somebody? How do you think she really feels about it?
- 3) What does she say are the advantages of being a nobody?

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**"Charge of the Light Brigade"**

1. Look up and read through a copy of this poem.
2. Why did the men follow their leader into battle, even though they knew someone had made a "blunder"?
3. Explain what Tennyson means when he says in lines 31 and 52 that "all the world wondered."
4. Option 1: Write a brief newspaper-style article describing the events in the poem.
5. Option 2: Write your own short poem as a tribute to the men of the Light Brigade.

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**"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 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.

Copy this poem into your Poetry Journal and answer the following questions about it:

1. What is the rhyme scheme of this poem? Write it out next to each line.
2. Summarize the theme of this poem.
3. How many syllables are in each line? Write it out next to each line.
4. Why might the last two lines be indented?
5. Draw lines between the lines to show where you might create stanzas if you were the poet.
6. Look up and record the definition of alliteration, then underline and explain the example found in this poem.

7. What is a sonnet? Is this a sonnet? Explain per the definition of a Sonnet.
8. Who do you think is the poet of this poem?
9. Circle the metaphors in this poem; explain what two things are compared.
10. Explain the examples of personification.
11. What is "this" in the last line? How long will it last?
12. Define a couplet. Locate the couplets in this poem, then explain how couplets are used in other works of literature.
13. Note that Shakespeare wrote 154 sonnets, and this is sonnet number 18.

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**"Pied Beauty" by Gerard Manley Hopkins**

Glory be to God for dappled things-  
 For skies of couple-colour as a brinded cow;  
 For rose-moles all in stipple upon trout that swim;  
 Fresh-firecoal chestnut-falls, finches' wings;  
 Landscape plotted and pieced--- fold, fallow, and plough;  
 And all trades, their gear and tackle and trim.  
 All things counter, original, spare, strange;  
 Whatever is fickle, freckled (who knows how?)  
 With swift, slow; sweet, sour; adazzle, dim;  
 He fathers-forth whose beauty is past change:  
 Praise him.

- Copy this poem into your Poetry Journal and answer the following questions about it
- 1) Research and answer: Who is the author? What was his profession? Where is he from? What other poem did he write?
  2. Circle the multi-colored objects that are mentioned.
  3. Write down the definition of alliteration, and underline all examples of it.
  4. Hopkins is known for the rhythm in his poetry. Rhythm is the passage of regular syllables, accented syllables or sounds. Copy this definition. Hopkins did not use traditional forms of rhythm in his poetry. Instead he developed something called "spring rhythm." Instead of alternating between accented and unaccented syllables (iambic), he based his rhythm on the number of stressed syllables in a line WITHOUT regard to the number of unstressed syllables. How does rhythm affect this poem?
  5. What is the theme of this poem? Explain how you know.
  6. Define the following words: pied- fickle- dappled- brinded- fallow-

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**A Dream Deferred by Langston Hughes (1902-1967)**

What happens to a dream deferred?

Does it dry up  
 like a raisin in the sun?  
 Or fester like a sore--  
 And then run?  
 Does it stink like rotten meat?  
 Or crust and sugar over--  
 like a syrupy sweet?

Maybe it just sags  
 like a heavy load.

Or does it explode?

Copy this poem into your Poetry Journal and answer the following questions about it

1. Look up and write a short biography of the author.
2. Explain why is he significant to the state of Oklahoma?
3. What is the "dream" the poet is talking about? What famous speech that refers to this dream?
4. List the 5 senses below (sight, taste, touch, feel, hear) and list any images that apply to each in the poem. For example, "sight- sun."

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*"Barbara Frietchie" by John Greenleaf Whittier*

Up from the meadows rich with corn,  
Clear in the cool September morn,

The clustered spires of Frederick stand  
Green-walled by the hills of Maryland.

Round about them orchards sweep,  
Apple and peach tree fruited deep,

Fair as the garden of the Lord  
To the eyes of the famished rebel horde,

On that pleasant morn of the early fall  
When Lee marched over the mountain-wall;

Over the mountains winding down,  
Horse and foot, into Frederick town.

Forty flags with their silver stars,  
Forty flags with their crimson bars,

Flapped in the morning wind: the sun  
Of noon looked down, and saw not one.

Up rose old Barbara Frietchie then,  
Bowed with her fourscore years and ten;

Bravest of all in Frederick town,  
She took up the flag the men hauled down;

In her attic window the staff she set,  
To show that one heart was loyal yet.

Up the street came the rebel tread,  
Stonewall Jackson riding ahead.

Under his slouched hat left and right  
He glanced; the old flag met his sight.

"Halt!" --the dust-brown ranks stood fast.  
"Fire!" -out blazed the rifle-blast.

It shivered the window, pane and sash;  
It rent the banner with seam and gash.

Quick as it fell, from the broken staff  
Dame Barbara snatched the silken scarf.

She leaned far out on the window-sill,  
And shook it forth with royal will.

"Shoot, if you must, this old gray head,  
But spare your country's flag," she said.

A shade of sadness, a blush of shame,  
Over the face of the leader came;

The nobler nature within him stirred  
To life at that woman's deed and word;

"Who touches a hair of yon gray head  
Dies like a dog! March on!" he said.

All day long through Frederick street  
Sounded the tread of marching feet:

All day long that free flag tossed  
Over the heads of the rebel host.

Ever its torn folds rose and fell  
On the loyal winds that loved it well;

And through the hill-gaps sunset light  
Shone over it with a warm good-night.

Barbara Frietchie's work is o'er,  
And the Rebel rides on his raids no more.

Honor to her! And let a tear  
Fall for her sake, on Stonewall's bier.

Over Barbara Frietchie's grave,  
Flag of Freedom and Union, wave!

Peace and order and beauty draw  
Round thy symbol of light and law;

And ever the stars above look down  
On thy stars below in Frederick town!

Write down the title of this poem in your Poetry Journal and answering the following questions about it:

1. Who is the author?
2. What is the rhyme scheme?
3. What type of poem is this?
4. What is the setting of the poem?
5. Write a paragraph summarizing what happens in this poem.
6. Copy down the couplet which starts with the word "Shoot."
7. Whittier once wrote a poem containing these words:

...Of all sad words of tounge or pen,

The saddest are these: "It might have been!"

Do you agree or disagree with these words? Why or why not?

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### **"The Gamut"**

Look up this poem and answer the following questions about it in your Poetry Journal:

1. Who is the author?
2. Define "gamut"
3. What is the rhyme scheme of the poem?
4. In a paragraph, describe how the sounds of the words contribute to the meaning of the poem.

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### **"The Mending Wall"**

Look up this poem and record the answers to the following questions about it in your Poetry Journal:

Notes: The wall that the poet refers to is made of rocks. Every year moisture gets between the cracks and gradually as it freezes and thaws, expands and contracts, the wall falls down. The subject of his poem is the annual mending of the stone wall.

1. Although the speaker meets with his neighbor each spring to mend the wall, he thinks that the wall is unnecessary. Why?
2. The neighbor argues that "good fences make good neighbors." What does he mean by this?
3. What simile does the speaker use near the end of the poem to describe his neighbor?

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### **YOUR FAVORITE LYRICS**

1. Find your favorite lyrics to a song or lyrics that you feel have a special meaning.
2. What is the name of the song?
3. What is the name of the group? Album?
4. How would you describe this song?
5. What is the song about?
6. What is the theme?
7. Copy down your favorite lines (guess on the exact wording if you have to) and explain what they mean to you.

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### **MEANING IN SONG**

Find TWO more songs that you have not yet covered and discuss the "meaning" of their poetry.

"Meaning" is the sum of many things which you bring to bear on a poem (or any piece of art for that matter).

Copy the poems in their entirety before the analysis and number the lines so that you can refer back to the specific areas of the poems by line number in your analysis.

Do NOT forget to include MLA citations for your poems immediately after the poems.

Create at least 5 questions that you believe the poem answers, or that that it asks, then answer or discuss them as a part of your analysis.

Be sure to look up and record the meaning of analysis.

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### **LEARNING INFO:**

*Cognitive objectives:* \* Define visual imagery. \* Identify visual imagery in the works of William Carlos Williams, Ezra Pound and Langston Hughes. Read and discuss several short poems. \* Emulate style and form by creating an original example of visual imagery in your own poem. *Affective objectives:* \* Experience poetry as something entertaining to both read and write - poems can be funny, fun, and full of joy. \* Gain confidence in yourself as a writer by creating something unique and expressive of your own life experiences. \* Try new ideas in your own writing by selecting topics that are relevant and personal, but might not seem (at first glance) to be worthy of poetry. \* Form as well as words can affect the overall impact of a poem.