

TITLE OF LESSON

English 1 Unit 3 Lesson 36 – Building the Poetry Toolbox

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TIME ESTIMATE FOR THIS LESSON

One class period

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ALIGNMENT WITH STANDARDS

California – Eng 9-10: R1.0-3, 2.0, 2.8, 3.0, 3.4-12, W1.0, W/O1.0-3, L/S1.0-1, 1.11-1.14, 2.0, 2.4a-d

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MATERIALS

Redemption Song – Reading  
**Redemption Song** (without breaks) – Student Page

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LESSON OBJECTIVES

- To read “Redemption Song”
  - To begin building a toolbox of poetic devices
  - To identify the devices of rhythm, line breaks, and stanza
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FOCUS AND MOTIVATE STUDENTS – WARM-UP ACTIVITY

- 1) Homework Check – Stamp/initial homework. Return Exit Scene projects, if you have finished grading them. Tell students to look at their final grades for the project and compare the rubric grades (quality) and their grades for effort on each piece of the project. Do the grades match the goals they set for themselves? Have students place the final projects in their portfolios.
- 2) [Daily Log](#) – Have students copy down the Daily Log entry below.

Date	Journal	Lecture Discussion	Activity	Readings	Homework
			1. Redemption Song 2. Definitions. 3. Building the Poetry Toolbox. 4. What’s in a name?	Redemption Song	1. Finish the poem. 2. Study vocabulary.

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ACTIVITIES – INDIVIDUAL AND GROUP

1. Poetry – Tell the students that they are going to begin to study poetry and different poetic devices. One poetic device they have been using all of their lives is rhyme. Has anyone ever read a Dr. Seuss book? Sung a jump rope rhyme, chanted a counting-out rhyme or a hand-clapping rhyme? Heard a rap song? Could anyone repeat any part of those from memory right now? Ask for a few examples. Then ask them how they were able to remember the rhymes. Had they ever written them down and worked on memorizing them, the way they did with their Exit Scene scripts? Probably not. Then why were they able to remember them? Tell them that people who study the history of language say that writing was not invented to pass down literature from generation to generation, but to create records of business documents. People didn’t feel a need for writing to capture literature because literature was handed down (generation to generation) or across (person to person) through verse. Before writing, literature was told, orally. The way people remembered it was through poetic devices. Rhyme may be the poetic device they are most familiar with, but they will not be focusing on it in this unit. They will be studying all kinds of poems, most of which do not rhyme. So what do they think makes a poem a poem, if it doesn’t rhyme? Ask them how they know something is a poem. What do they look for? Ask for suggestions and write these suggestions on the board.

2. **Building the Toolbox** – Tell students to bring out a sheet of paper and label it Poetry Toolbox. Tell them to keep this paper with their Vocabulary Definitions. Just as with the vocabulary, they will be responsible for studying the definitions of vocabulary tools reviewed in class. Each day, they will add to the toolbox and use the tools they have learned to analyze and to create poetry. In the brainstormed list, someone may have come up with the idea that poetry looks different from prose. The writing is broken up differently. If no one pointed this out, then point it out to the class. Tell them that one thing poems do is to intensify language. Often, they capture an idea with very little language. Sometimes they use a lot of words, but the language they use is put into focus in a different way than in prose. One way of focusing on specific words and ideas is through line breaks. Distribute the handout **Redemption Song** (without breaks). Tell them that this is a song written as paragraphs, without the line breaks included. Ask them to look at the handout for a few minutes and see if they can identify where the line breaks might be.
3. **Redemption Song** – Ask students to assign group roles (see *Group Roles* below). Tell the students that, in groups, they should figure out where the ends of lines are and why. Play the song for the students and tell them to make notes on their paper about where the line breaks are. Then compare notes with the group and decide on a final version, with an explanation about why the writer may have broken up the lines in this way. What ideas are being highlighted? Give them about five to seven minutes to do this.
4. **Present** – Ask each group, in turn, to present their explanation for breaking up the lines the way they did. Finally, post the original song lyrics with the appropriate line breaks on an overhead projector (**Redemption Song** reading) to see how close they were. How close were they? Did they highlight the same ideas as Marley? Tell the students some of the reasons authors use line breaks: 1) to create a pause for the reader 2) to highlight an important idea 3) to finish an idea. Tell them to write down Line Breaks on the Poetry Toolbox sheet, and to write these three reasons for line breaks next to it.
5. **Sonnet Review** – Ask the students to tell you what they remember about Shakespearean sonnets. What were the rules they had to follow in creating them? They should be able to come up with the rules fairly quickly (Rhyme scheme – ABAB CDCD EFEF GG; 14 lines; iambic pentameter). Remind the students that one of the rules for writing sonnets is writing in iambic pentameter. Ask for a volunteer to remind the class of what iambic pentameter is. Ask them to demonstrate the sound of the rhythm by clapping it out, the way they did when they were creating sonnets. The key thing to remember about an iamb is that it consists of an unaccented syllable followed by an accented one. This echoes the rhythm of ordinary English speech. Rhythm is another memory aid, and is defined as *an audible pattern inside verse boundaries established by the pause* (definition modified from [http://eir.library.utoronto.ca/rpo/display\\_rpo/terminology.cfm#rhyme](http://eir.library.utoronto.ca/rpo/display_rpo/terminology.cfm#rhyme)). Tell students to write down the word Rhythm and the above definition on their Poetry Toolbox lists. Ask what is meant by the phrase “verse boundaries established by the pause”. Ask for a volunteer to describe what that means, using one of the class sonnets as an example. Ask the students to identify where the verse boundaries are, where the pauses take place, in the sonnets and other poems discussed today in class.
6. **Stanza** – Another way to divide poems up, besides through the pauses that establish rhythm, is by stanzas. Ask everyone to return to their groups and come up with a portion of their sonnets that they think is a stanza, and to present that portion to the class. Give them just a minute or so.
7. **Mini Lecture** – Tell the students the following definition for stanza, and have them write it in the Poetry Toolbox: *A division of a poem made by arranging the lines into units separated by a space, usually of a corresponding number of lines and a recurrent pattern of rhythm and rhyme* (modified from Bob’s Byway at <http://www.poeticbyway.com/gl-r.html>). In order to clarify the idea of stanza for the students, offer a comparison between a stanza being a larger unit of thought in a poem than just a line break, and a paragraph in their essays (or other writings) being a larger unit of thought. Return to the Redemption Song. Was the line break always a complete sentence? Did sentences sometimes run into each other. A line break is not the same thing as a sentence, but it is a small, complete unit of thought. Where were the stanzas in **Redemption Song**? Post the overhead again to show the stanza breaks. Ask the students, in groups, to provide an explanation for why the author chose the stanza breaks the way he did. Give them five minutes to come up with the reasons, or the main ideas for each stanza.

8. Present – Ask each group to present their explanation for the stanza breaks. Guide their discussion – do they understand how a line break is a smaller unit of thought and a stanza links those smaller units of thought together and also provides for the distinction between larger thoughts? Just like their paragraphs in an essay or a story hold together smaller units of thought that should be grouped together.
  9. What’s In a Name? – Now tell the class that they are going to create a class poem about every student. Each student must write a stanza for the poem. The stanza will be about a story told to them by another student. The first step should be for everyone to think of a short story about their own name. It could be anything—why they like it or hate it, who they are named after, someone famous who has the same name. Then they should turn to the person next to them and share their name story. They will have one minute to do so. After a minute, call “switch” and have the partner share a name story. Each student will be in charge of writing a stanza about their partner’s name story
  10. Poems – After students have finished telling stories, they should write the short poems about the partner’s name. Tell them that, for this poem, they should not use rhyme. They should focus on using the poetic tools they have discussed—including rhythm and line breaks—and using interesting, exceptional words to intensify the language, words that create specific images in the reader’s mind. Absolutely no boring words (e.g., great, good, beautiful, bad, boring, etc.) They may finish the poems for homework.
  11. Review Homework – Finish the poems and study vocabulary, including the poetry tools. In Lesson 38, they will be doing an activity about a favorite item of clothing, so tell them to bring something in that day. It shouldn’t be a fancy or expensive article, just something with a lot of meaning to them.
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HOMEWORK

- 1) Finish the poem.
  - 2) Study vocabulary.
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GROUP ROLES

None

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DOCUMENTATION FOR PORTFOLIO

**Unit 1**

- Final Exam Unit 1
- Hero Myth
- Trickster Myth
- Monster Myth
- Creation Myth

**Unit 3**

- Character Diary 3
- Character Diary 5
- Exit Scene Prologue
- Exit Scene
- Exit Scene Promptbook

**Unit 2**

- Final Project #1: Creating Your Own Autobiography Web Page
- Final Project #2: Book Project of all of their writings to date: 4 Autobiographical Incidents, 2 Evaluation Essays, and 4 Myths
- Final Exam Unit 2

**Unit 4**

None