

TRUMBULL PUBLIC SCHOOLS
Trumbull, Connecticut

Poetry
Grade 12

2024

(Last revision date: 2014)

Curriculum Writing Team

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Poetry
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The Trumbull Board of Education will continue to take Affirmative Action to ensure that no persons are discriminated against in its employment.

CORE VALUES AND BELIEFS

The Trumbull High School community engages in an environment conducive to learning which believes that all students will **read and write effectively**, therefore communicating in an articulate and coherent manner. All students will participate in activities **that present problem-solving through critical thinking**. Students will use technology as a tool applying it to decision making. We believe that by fostering self-confidence, self-directed and student-centered activities, we will promote **independent thinkers and learners**. We believe **ethical conduct** to be paramount in sustaining the welcoming school climate that we presently enjoy.

Approved 8/26/2011

INTRODUCTION & PHILOSOPHY

Poetry is a one-semester course that offers students an introduction to the different elements that go into reading, interpreting, appreciating and writing poetry. The essence of poetry is voice, allowing the author to tell a story, to relate an experience, and to connect with his or her reader. Throughout this course, students will interact with poetry in a variety of modes, through analyzing different works and writing their own original poems. They will learn how poets express themselves through exposure to poetry that represents a variety of styles, backgrounds and cultures, both written and spoken word. Perhaps the most important part of this class is that it provides students with an opportunity to discover their own unique voices in a true learning community; a place in which students can learn, question, debate, think, grow and write. The course encourages creativity, is constructivist and organic, and draws on students' prior skills and knowledge gained in grades 9-11 English courses.

The distillation of feeling and emotion in a text relies heavily on voice, which provides an opportunity for students to explore and experiment with language. They will read, watch, analyze, discuss, write about and reflect upon poems that embody the authors' personal exploration, as well as discover and refine their own written/spoken voice. Writing will play an integral role in the course as students will interact with poetry through various modes of writing. Students will respond to various texts in written form, both organic and formal, and also write their own poetry throughout the course. Students will become part of a writing community in which they will have the opportunity to share their work, to give and receive positive and constructive feedback, and to cultivate their own unique voice. For example, after studying various examples of figurative language, students will work to integrate these examples into their own pieces. Students are expected to be actively engaged in their own learning process, participating in class discussions and working effectively within workshop groups. All assignments are weighted according to the amount of work involved and point values are left to the discretion of the teachers.

Students will be able to trace their own growth and development as writers through the anthology process, which requires students to assemble an anthology of their work throughout the semester and participate in an ongoing revision and reflection (both formal and informal) of their work as the course progresses. Towards the end of the semester, students will select and substantially revise some of their favorite pieces, both assessed and drafted, to compile an anthology that reflects their individual poetic voice. With the support of their writing group in

the classroom, students will select pieces that demonstrate their growth as authors. Focusing on the different elements of poetry learned in the course, students will reflect upon their own individual pieces, allowing both student and teacher to trace the growth of the student as author.

Due to its comprehensive nature as representative of the student's body of work over the entire course of study, the anthology is in lieu of a final examination in the course. Since Poetry ACP/H is a portfolio course, all students must complete the culminating Poetry Anthology as a second marking period major assessment. The OPTIONAL final exam, an on-demand performance task and author's note is meant to support students in successfully completing the course. Students who choose to complete the optional final exam may have incomplete assignments, need an additional opportunity to practice skills, or may wish to improve their overall final grade in the course.

Mandatory Honors Section Project/Criteria

Students may take the course at the Advanced College-Preparatory or the Honors level; for Honors credit, in addition to completing all regular assignments and anthology requirements each marking period, students will:

- produce a lesson or podcast in Unit 1 and produce one additional poem as a summative assessment,
- produce two more poems for the Great Form Challenge in Unit 2,
- take on and maintain a leadership role for the interdisciplinary cross-course task or complete an independent study of the *Dead Poets Society* in Unit 3,
- include the maximum number of poems in the culminating anthology.

*Students may NOT retroactively drop from Honors to ACP to avoid the consequence of not completing the designated requirements/criteria.

COURSE GOALS

The following course goals derive from the [2010 Connecticut Core Standards](#):

CCSS.ELA-LITERACY.RI.1
1-12.1

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

CCSS.ELA-LITERACY.RI.11-12.2

Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.

CCSS.ELA-LITERACY.RI.11-12.4

Determine the meaning of words and phrases as they are used in the text, including figurative and connotative

meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.

- CCSS.ELA-LITERACY.RI.11-12.7 Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text.
- CCSS.ELA-LITERACY.W.11-12.1.D Establish and maintain appropriate style and tone while attending to the norms and conventions of the discipline in which they are writing.
- CCSS.ELA-LITERACY.W.11-12.2.D Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
- CCSS.ELA-LITERACY.W.11-12.5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 11-12 here.)
- CCSS.ELA-LITERACY.W.11-12.6 Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.
- CCSS.ELA-LITERACY.W.11-12.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.
- CCSS.ELA-LITERACY.SL.11-12.1.B Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.
- CCSS.ELA-LITERACY.SL.11-12.1.C Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.
- CCSS.ELA-LITERACY.SL.11-12.3 Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links

among ideas, word choice, points of emphasis, and tone used.

- CCSS.ELA-LITERACY.SL.11-12.5 Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.
- CCSS.ELA-LITERACY.SL.11-12.6 Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate. (See grades 11-12 Language standards 1 and 3 here for specific expectations.)
- CCSS.ELA-LITERACY.L.11-12.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- CCSS.ELA-LITERACY.L.11-12.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
- CCSS.ELA-LITERACY.L.11-12.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
- CCSS.ELA-LITERACY.L.11-12.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11-12 reading and content, choosing flexibly from a range of strategies.
- CCSS.ELA-LITERACY.L.11-12.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- CCSS.ELA-LITERACY.L.11-12.5A Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.
- CCSS.ELA-LITERACY.L.11-12.5B Analyze nuances in the meaning of words with similar denotations.
- CCSS.ELA-LITERACY.L.11-12.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering

vocabulary knowledge when considering a word or phrase important to comprehension or expression.

The following course goals derive from the [2016 ISTE Technology Standards](#):

- ISTE 1.1.C Students use technology to seek feedback that informs and improves their practice and to demonstrate their learning in a variety of ways.
- ISTE 1.1.D Students understand the fundamental concepts of technology operations; demonstrate the ability to choose, use and troubleshoot current technologies; and are able to transfer their knowledge to explore emerging technologies.
- ISTE 1.2.B Students engage in positive, safe, legal and ethical behavior when using technology, including in social interactions online or when using networked devices.
- ISTE 1.2.C Students demonstrate an understanding of and respect for the rights and obligations of using and sharing intellectual property.
- ISTE 1.3.C Students curate information from digital resources using a variety of tools and methods to create collections of artifacts that demonstrate meaningful connections or conclusions.
- ISTE 1.4.D Students exhibit a tolerance for ambiguity, perseverance and the capacity to work with open-ended problems
- ISTE 1.6.A Students choose the appropriate platforms and tools for meeting the desired objectives of their creation or communication.
- ISTE 1.6.B Students create original works or responsibly repurpose or remix digital resources into new creations.
- ISTE 1.7.B Students use collaborative technologies to work with others, including peers, experts and community members, to examine issues and problems from multiple viewpoints.
- ISTE 1.7.C Students contribute constructively to project teams, assuming various roles and responsibilities to work effectively toward a common goal.

COURSE ENDURING UNDERSTANDINGS

Students will understand that...

- poetry is a form of art that distills feeling and emotion into powerful narratives representative of the human experience.
- poets utilize a variety of different forms - adhering to rules, breaking them, and even creating new modes - as part of the ongoing evolutionary artistic process.
- although writing may be an individualistic endeavor, poetry is a shared communal experience.
- poetry, both in form and content, is an essential element of global citizenship as it helps us understand our society, culture, and the world at large.
- they each have an individual poetic voice that is distinct, valuable, and necessary to express their own thoughts, feelings, emotions, and opinions about themselves and the world around them.
- sharing and critiquing work - both theirs, published poets, and peers - is a necessary process towards the development of their own poetic voice.
- it is important to experience poetry that represents a variety of styles, backgrounds and cultures so that they can broaden their world view.
- poetry, like all writing, is a form of intellectual property

COURSE ESSENTIAL QUESTIONS

- How do poets create and establish meaning?
 - How and why do poets determine which form and words to utilize?
- How is poetry used to shed light on issues that impact the human experience?
 - How does reading a range of poets from different time periods and cultures inform our view and expand our understanding of the world around us?
- What is your poetic voice?
 - How can you best express this voice to your audience?
 - How can you hone and improve upon your voice?
 - How can your voice contribute to the world around you?

COURSE KNOWLEDGE & SKILLS

- Students will know . . .
 - that there are a myriad of poetic forms.
 - that poets often break form and defy convention to accomplish their goals.
 - terminology that helps them identify and interpret elements of writer's craft.
 - that poetry is an essential part of human expression/a revered art form
- Students will be able to . . .
 - read and analyze a variety of poetic works.
 - identify and interpret elements of the writer's craft that establish the content and meaning of a poem.
 - determine the message and impact of a poet or poem.
 - choose poetic forms and devices to best express their ideas.
 - identify various poetic forms and how to write in these forms.

- write and revise poetry with a specific focus on the power of language to both express themselves and move others.
- share and perform poetry as part of a community of poets.
- utilize their physical voice (tone, volume, inflection, pace) to convey their message.
- utilize poetry to further their understanding of the world.
- discover and celebrate the role of poetry in their lives outside of the classroom.

COURSE SYLLABUS

Course Name

Poetry

Level

Advanced College Prep/Honors*

Prerequisites

Successful completion of grades 9, 10, and 11 English

General Description of the Course

This semester-long course offers students the opportunity to pursue their interest in studying poetry with a new level of depth and intensity. Students will approach poetry from multiple vantage points—as readers, listeners, viewers, writers and speakers. As readers, students will analyze authors’ techniques and use of literary devices, themes, and poetic forms in order to synthesize and make greater meaning of the poems they read. As listeners, students will engage in active listening, identifying and appreciating the tone, pace, volume and inflection in a poet’s speech and how it imparts meaning. As viewers, students will pay attention to a poet’s facial expressions and body movements to analyze the impact on message and meaning. As writers, students will try their own hand at the art form they are studying; revision of their own work is a requirement, and workshopping opportunities will be provided. As speakers, students will practice employing verbal techniques to determine which strategies are most effective at conveying their intended message as they deliver their poems aloud to an audience. Students will access and study poems over a variety of platforms including printed text, online anthologies, podcasts, and video performances. Assessments in this course include but are not limited to: written and verbal literary analysis of poems, original student poems (written, spoken and performed), and a required culminating anthology that showcases the growth in the body of work produced by the student over the course of the semester.

Assured Assessments

Formative Assessments:

- First Day of Class Poem
- Class Participation

Summative Assessments:

- The Great Form Challenge
- Where I'm From Poem
- Multi-Voice Poem
- Poetry Slam Reflection*
- Student Poetry Anthology

Supplemental Texts

- Poetry Anthologies
 - [*Oxblood* - Nicole Caruso Garcia](#)
 - [*Counting Descent* - Clint Smith](#)
 - [*Weaving Sundown in a Scarlet Light* - Joy Harjo](#)
 - [*The Tradition* - Jericho Brown](#)
 - [*The Carrying* - Ada Limón](#)
- Teacher-selected poems to analyze and critique as models

UNIT 1 (ongoing over the course of the semester)
Personal Poetic Exploration

Unit Goals

At the completion of this unit, students will:

- | | |
|-------------------------------|--|
| CCSS.ELA-LITERACY.RI.11-12.4 | Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. |
| CCSS.ELA-LITERACY.RI.11-12.7 | Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. |
| CCSS.ELA-LITERACY.W.11-12.1.D | Establish and maintain appropriate style and tone while attending to the norms and conventions of the discipline in which they are writing. |
| CCSS.ELA-LITERACY.W.11-12.2.D | Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters. |

CCSS.ELA-LITERACY.W.11-12.5.	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 11-12 here.)
CCSS.ELA-LITERACY.SL.11-12.3	Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.
CCSS.ELA-LITERACY.SL.11-12.6	Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate. (See grades 11-12 Language standards 1 and 3 here for specific expectations.)
CCSS.ELA-LITERACY.L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
CCSS.ELA-LITERACY.L.11-12.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
CCSS.ELA-LITERACY.L.11-12.3	Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
CCSS.ELA-LITERACY.L.11-12.4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11-12 reading and content, choosing flexibly from a range of strategies.
CCSS.ELA-LITERACY.L.11-12.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
CCSS.ELA-LITERACY.L.11-12.5A	Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

ISTE 1.1.C	Students use technology to seek feedback that informs and improves their practice and to demonstrate their learning in a variety of ways.
ISTE 1.1.D	Students understand the fundamental concepts of technology operations; demonstrate the ability to choose, use and troubleshoot current technologies; and are able to transfer their knowledge to explore emerging technologies.
ISTE 1.2.B	Students engage in positive, safe, legal and ethical behavior when using technology, including in social interactions online or when using networked devices.
ISTE 1.2.C	Students demonstrate an understanding of and respect for the rights and obligations of using and sharing intellectual property.
ISTE 1.6.B	Students create original works or responsibly repurpose or remix digital resources into new creations.
ISTE 1.7.B	Students use collaborative technologies to work with others, including peers, experts and community members, to examine issues and problems from multiple viewpoints.
ISTE 1.6.B	Students create original works or responsibly repurpose or remix digital resources into new creations.
ISTE 1.7.B	Students use collaborative technologies to work with others, including peers, experts and community members, to examine issues and problems from multiple viewpoints.
ISTE 1.7.C	Students contribute constructively to project teams, assuming various roles and responsibilities to work effectively toward a common goal.

Unit Essential Questions

- How do poets create and establish meaning?
 - How and why do poets determine which form and words to utilize?
- What is your poetic voice?
 - How can you best express this voice to your audience?
 - How can you hone and improve upon your voice?

Unit Scope and Sequence

Continuing over the course of the semester, Unit one begins on the very first day with the First Day of Class poem. Used as a baseline for writing, students are purposely given little instruction and asked to write a poem. The goal of this assignment is strictly to see what students produce

based on their prior knowledge and skills, which will allow the instructor to tailor future instruction. This assignment will earn a completion grade at the start and will be revisited at the end of the semester when students revise it utilizing the knowledge and skills they've gained over the course.

In this unit, students will focus on the idea of poetic voice: how different authors express their voices and how the students themselves can start to recognize and develop their own, unique voice. Students will use various published authors, as well as teacher and student work, as models and inspirations as they create original poetry reflective of their understanding of the use of various literary elements to create the layers of meaning found in effective poetry. Beginning with the "Where I'm From Poem," teachers will offer students access to various assignments with the purpose of developing and honing students' voices. Depending upon student need and interest, teachers will select assignments for students to engage with, ultimately assessing 4-5 finished pieces. *Students seeking the Honors designation will complete an additional poem as a summative assessment.* Throughout this unit and the semester, students will work in collaborative writing groups to give and receive feedback in a positive and safe environment. Students will also begin establishing work for their poetry anthologies, starting with the poems they create for this unit, adding to their body of work with each piece they produce. Assignments that are not assessed for a grade during this unit may be used as a springboard for new pieces that students may include as part of their Culminating Poetry Anthology.

- **Where I'm From poem: exposes students to a variety of poetic models that answer the question "Where are you from?" Once familiar with the various formats and structure, students will call on these examples to craft their own original work to describe where they are from. This poem calls for students to practice and experiment with poetic devices such as imagery, personification, simile, metaphor, and potentially symbols, puns, and rhyme.**
- Journey Poem: After studying a number of poems depicting journeys, students will pen their own poem portraying a personal physical, emotional, psychological, spiritual, tangible or virtual journey that they have undertaken, employing poetic devices that best suit the content, tone and format of their narrative.
- Multi-Voice Poetry: requires the poet(s) to connect differing perspectives into one, fluid poem in order to highlight a universal theme. This type of poetry gives students the opportunity to collaborate with their classmates to connect their ideas and insights into one narrative, while also highlighting their own voice and individual perspective. This type of poetry requires the poets to take on another person's point of view by connecting with it.
- The Love Poem: challenges students to write a love poem from one inanimate object to another. After examining the personification and wordplay that published poets utilize to accomplish this effectively, students will write their own poems from one object to another, emulating the successful techniques they studied. This may be done individually or with a partner.
- Ekphrasis poetry: defined as a poet's written response to visual art, this assignment presents students with different poets' reactions to visual art, asking them to ultimately choose a piece of art to respond to in verse. Instructors can offer published visual works to which students may choose to respond - or students can select a published visual work

autonomously - the emphasis being on the choices that students make to effectively tell the story behind the art.

- The Mantra poem: has students study the definition of a mantra and analyze how poets use a particular mantra as the muse for an extended metaphor throughout their piece. Students will then identify their own mantra and create a poem that embodies its meaning.
- The Apostrophe poem: asks students to address a poem from a speaker to a concept or person who is not physically present. This allows students to play with point of view and perspective in addition to form and poetic devices.

Unit Assured Assessments

Formative Assessments:

First Day poem

Summative Assessments (3-4 total in addition to the Where I'm From Poem, 4-5 total in addition to the *Where I'm From Poem for Honors*):

Where I'm From Poem

Journey Poem

[Multi-Voice Poetry](#)

Love Poem

[Ekphrasis Poem](#)

Mantra Poem

[Apostrophe Poem](#)

Resources:

Where I'm From Poem

Core:

- ["Where I'm From"](#) - George Ella Lyon
- ["Silver Lined Heart"](#) - Taylor Mali
- ["Counting Descent"](#) - Clint Smith
- ["To Live in the Borderlands"](#) - Gloria Anzaldua

Supplemental:

- ["Using Your Voice is a Political Choice"](#) - Amanda Gorman TedTalk
- ["Things I Didn't Know I Loved"](#) - Hazim Hikmet
- student exemplars from prior years

Journey Poem

Core:

- ["The Hill We Climb"](#) - Amanda Gorman
- ["The Woman Hanging From the Thirteenth Floor Window"](#) - Joy Harjo
- ["The Road Not Taken"](#) - Robert Frost
- ["Lady Lazarus"](#) - Sylvia Plath
- ["OCD"](#) - Neil Hilborn
- ["To This Day"](#) - Shane Koyczan

Supplemental:

- Student & Teacher models
- [“Song of the Open Road”](#) - Walt Whitman

Poem For Two Voices

Core:

- [“Unexpected Links”](#) - Laura Purdie Salas
- [“Hir” - Alysia Harris & Aysha El Shamayleh](#)
- [“Somewhere In America”](#) - Brave New Voices
- [“One Color”](#) -
- [“Emmet”](#) - Brave New Voices
- [“Say No”](#) - Olivia Gatwood & Megan Falley
- [“America’s Next Top Model”](#) - Brave New Voices
- [“Lost Voices”](#) - Darius Simplson and Scout Bostley

Supplemental:

- Student and Teacher Models

Love Poem

Core:

- [“Love Letter From the Toothbrush to the Bicycle Tire”](#) - Sarah Kay
- [“The Passionate Shepherd to His Love”](#) - Christopher Marlowe
- [“The Nymph’s Reply to the Shepherd”](#) - Sir Walter Raleigh

Supplemental:

- Student and Teacher Models

Ekphrasis Poem

Core:

- [“Stealing the Scream”](#) - Monica Youn paired with [The Scream](#) - Edvard Munch
- [“Archaic Torso of Apollo”](#) - Rainer Maria Rilke paired with [Torse de Millet](#)
- [“The Hunter in the Snow”](#) - William Carlos Williams paired with [The Hunters in the Snow](#) - Jan Brueghel
- [“Landscape With the Fall of Icarus”](#) - William Carlos Williams paired with [Landscape with the Fall of Icarus](#) - Pieter Breugel

Supplemental:

- [“On The Medusa Of Leonardo Da Vinci In The Florentine Gallery”](#) - Percy Bysshe Shelley paired with [Medusa](#) - Leonardo Da Vinci
- [“The Dance”](#) - William Carlos Williams paired with [The Kermess](#) by Jan Brueghel
- Student and Teacher Models

Mantra Poem

Core:

- [“Do Not Go Gentle Into That Good Night”](#) - Dylan Thomas
- [“Polyamory, with Knives”](#) - Jeanann Verlee
- [“Oh, the Places You’ll Go!”](#) - Dr. Seuss
- [“Go Big Young Friends”](#) - George Watsky

- [“Direct Orders”](#) - Anis Mojgani

Supplemental:

- [“The Type”](#) - Sarah Kay
- Student and Teacher Models

Apostrophe Poem

Core:

- [“Letter to the Playground Bully, From Andrea Age 8½”](#) - Andrea Gibson
- “You So Woman” - Ruth Forman
- [“Wild Nights, Wild Nights”](#) - Emily Dickinson
- [“Death Be Not Proud”](#) - John Donne
- [“Apostrophe”](#) - Liza Katz Duncan

Supplemental:

- Student and Teacher Models

Time Allotment

- Approximately 6-8 Weeks

UNIT 2

Introduction to Poetic Forms and Devices

Unit Goals

At the completion of this unit, students will:

CCSS.ELA-LITERACY.RI.1
1-12.1

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

CCSS.ELA-LITERACY.RI.11-12.2

Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.

CCSS.ELA-LITERACY.RI.11-12.4

Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.

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CCSS.ELA-LITERACY.W.11-12.2.D	Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
CCSS.ELA-LITERACY.W.11-12.5.	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 11-12 here.)
CCSS.ELA-LITERACY.SL.11-12.3	Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.
CCSS.ELA-LITERACY.L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
CCSS.ELA-LITERACY.L.11-12.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
CCSS.ELA-LITERACY.L.11-12.3	Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
CCSS.ELA-LITERACY.L.11-12.4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11-12 reading and content, choosing flexibly from a range of strategies.
CCSS.ELA-LITERACY.L.11-12.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

CCSS.ELA-LITERACY.L.11-12.5A	Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.
CCSS.ELA-LITERACY.L.11-12.5B	Analyze nuances in the meaning of words with similar denotations.
CCSS.ELA-LITERACY.L.11-12.6	Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.
ISTE 1.1.C	Students use technology to seek feedback that informs and improves their practice and to demonstrate their learning in a variety of ways.
ISTE 1.2.B	Students engage in positive, safe, legal and ethical behavior when using technology, including in social interactions online or when using networked devices.
ISTE 1.2.C	Students demonstrate an understanding of and respect for the rights and obligations of using and sharing intellectual property.
ISTE 1.3.C	Students curate information from digital resources using a variety of tools and methods to create collections of artifacts that demonstrate meaningful connections or conclusions.

Unit Essential Questions

- How do poets create and establish meaning?
 - How and why do poets determine which form and words to use?
- How is poetry used to shed light on issues that impact the human experience?
 - How does reading a range of poets from different time periods and cultures inform our view and expand our understanding of the world around us?

Unit Scope and Sequence

The purpose of this unit is to offer students an introduction to the myriad poetic terminology, structures, forms, and devices. Teachers will offer students the ability to interact with a wide range of poetic forms by offering mini-lessons on the requirements of each, allowing students to practice composing in that form. Although strict adherence to poetic form can often be found in canonical authors, students will also explore modern versions and adaptations of forms from a

wide variety of authors of different backgrounds and cultures. Poets are also creating new forms all of the time, so teachers may share current poetic movements with students as these new forms arise. The Great Form Challenge is the summative assessment for this unit which requires that students produce 3-5 original polished poems that demonstrate their understanding of the forms based on their ability to adhere to and/or stray from the forms' requirements. *Students seeking the honors designation will produce 5-7 poems.* Throughout the unit, students will participate in the writing and revision process, making heavy use of peer editing. Students will continue to establish work for their culminating poetry anthologies with the poems they create for this unit, adding to their body of work with each piece they produce.

For this unit, the *Poetry Unbound* podcast can be a substantial resource for teachers. There is a wealth of short episodes that read, explain, and analyze various poems and forms in a way that is interesting and accessible for students. By breaking down each poem, these episodes walk students through the process of analysis and interpretation. Teachers can utilize class time to listen to episodes together, can assign episodes for homework, or even have students mimic the format of this podcast to create a lesson or podcast episode on a poem of their choosing (*a requirement for students seeking the Honors designation**) that the host, Pádraig Ó Tuama, has not covered.

Unit Assured Assessments

Formative Assessments:

Daily, individual, small writing practice with each poetic form

Summative Assessments:

[The Great Form Challenge](#)

*Poetry Unbound Lesson

Resources:

Instead of identifying key core and supplemental texts, teachers should endeavor to offer students a sampling of each of the following by choosing poems for study:

- [Ballad](#)
 - [“Ballad of Birmingham”](#) - Dudley Randall
- [Blank Verse](#)
 - “When the Zombies Come” - [Rob Griffith](#)
- [Concrete Poetry](#)
 - [“Easter Wings”](#) - George Herbert
 - [“r-p-o-p-h-e-s-s-a-g-r”](#) - e. e. cummings
 - [“Silencio”](#) - Eugen Gomringer
 - [“Sent With a Bottle of Burgundy for a Birthday”](#) - John Hollander
 - [“Orientation after Rashid Johnson”](#) - Justin Phillip Reid
 - [“Portrait with Stiff Upper Lip”](#) - Justin Phillip Reid
 - “Essex I” - Amanda Gorman
- [Haiku](#)

- o [“The Light of a Candle”](#) - Yosa Buson
- o [“A Poppy Blooms”](#) - Katsushika Hokusai
- o [“I am Nobody”](#) - Richard Wright
- o [“Now the Swinging Bridge”](#) - Matsuo Basho
- [Ghazal](#)
 - o [“Even the Rain”](#) - Agha Shahid Ali
 - o [“Ghazal of the Better- Unbegun”](#) - Heather McHugh
 - o [“Hip-Hop Ghazal”](#) - Patricia Smith
- [Rhyme and Meter](#)
 - o [“Stopping By Woods on a Snowy Evening”](#) - Robert Frost
 - o [“Annabel Lee”](#) - Edgar Allan Poe
 - o excerpts from [“DNA”](#) - Kendrick Lamar
- [Rondeau](#)
 - o [“We Wear the Mask”](#) - Paul Lawrence Dunbar
 - o [“In Flanders Field”](#) - Lt. Col. John McCrae
- [Sestina](#)
 - o [“Sestina on Sestinas”](#) - Barry Spacks
 - o [“The Painter”](#) - John Ashbery
 - o [“The Mortician in San Francisco”](#) - Randall Mann
 - o [“Sestina: Like”](#) - A. E Stallings
 - o [“The Book of Yolek”](#) - Anthony Hecht
 - o [“The Guest Ellen at the Supper for Street People”](#) - David Ferry
 - o [“The Do It Yourself Sestina”](#) - form by Terrence Hayes
- [Sonnet](#)
 - o [“Sonnet 130”](#) - William Shakespeare
 - o [“Design”](#) - Robert Frost
 - o [“Fairy Tale Logic”](#) - Alicia E. Stallings
 - o [“First Poem For You”](#) - Kim Addonizio
 - o [“next to of course god america i”](#) - e.e. cummings
 - o [“Cinderella”](#) - Sylvia Plath
 - o [“Sidewalks”](#) - Allison Joseph
 - o [“Ozymandias”](#) - Percy Bysshe Shelly
 - o [“How Do I Love Thee”](#) - Elizabeth Barret Browning
 - o Lin Manuel Miranda’s [2016 Tony Award Acceptance Speech](#)
- [Split Couplet](#)
 - o [“Little Red Riding Hood Grows Up”](#) - Kim Bridgeford
- [Terza Rima](#)
 - o [“I have Been One Acquainted with the Night”](#) - Robert Frost
 - o [First canto from “Ode to the West Wind”](#) - Percy Bysshe Shelley
 - o [“Capacity”](#) - Nicole Caruso Garcia
- [Triolet](#)
 - o [“Triolet on a Line Apocryphally Attributed to Martin Luther”](#) - A.E. Stallings
 - o [“Blues Triolet”](#) - Nicole Caruso Garcia
- [Villanelle](#)
 - o [“One Art”](#) - Elizabeth Bishop
 - o [“Mad Girl’s Love Song”](#) - Sylvia Plath

- o [“Musical and Sweet, the Villanelle”](#) - Sondra Bill (Page 25 PDF)
- o [“A Daughter Prepares to Leave for College”](#) - Jean Kreiling (Page 36 PDF)

Supplemental Resources:

- [Poetry Unbound Podcast](#)
- Poetry Collections:
 - *Oxblood* - Nicole Caruso Garcia
 - *Counting Descent* - Clint Smith
 - *The Tradition* - Jericho Brown
 - *The Carrying* - Ada Limón
 - *Weaving Sundown in a Scarlet Light* - Joy Harjo

Time Allotment

- Approximately 3 Weeks

UNIT 3

Interdisciplinary Cross-Course Unit: What Will Your Verse Be?

Unit Goals

At the completion of this unit, students will:

CCSS.ELA-LITERACY.W.11-12.5.	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 11-12 here.)
CCSS.ELA-LITERACY.W.11-12.6	Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.
CCSS.ELA-LITERACY.W.11-12.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.
CCSS.ELA-LITERACY.SL.11-12.1.B	Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.

CCSS.ELA-LITERACY.SL.11-12.1.C **Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.**

CCSS.ELA-LITERACY.SL.11-12.5 **Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.**

CCSS.ELA-LITERACY.L.11-12.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

CCSS.ELA-LITERACY.L.11-12.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

CCSS.ELA-LITERACY.L.11-12.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

CCSS.ELA-LITERACY.L.11-12.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

CCSS.ELA-LITERACY.L.11-12.6 Acquire - and use accurately - general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

The following course goals derive from the [2016 ISTE Technology Standards](#):

ISTE 1.1.C Students use technology to seek feedback that informs and improves their practice and to demonstrate their learning in a variety of ways.

ISTE 1.1.D **Students understand the fundamental concepts of technology operations; demonstrate the ability to choose, use and troubleshoot current technologies; and are able to transfer their knowledge to explore emerging technologies.**

ISTE 1.2.B	Students engage in positive, safe, legal and ethical behavior when using technology, including in social interactions online or when using networked devices.
ISTE 1.2.C	Students demonstrate an understanding of and respect for the rights and obligations of using and sharing intellectual property.
ISTE 1.3.C	Students curate information from digital resources using a variety of tools and methods to create collections of artifacts that demonstrate meaningful connections or conclusions.
ISTE 1.4.D	Students exhibit a tolerance for ambiguity, perseverance and the capacity to work with open-ended problems
ISTE 1.6.A	Students choose the appropriate platforms and tools for meeting the desired objectives of their creation or communication.
ISTE 1.6.B	Students create original works or responsibly repurpose or remix digital resources into new creations.
ISTE 1.7.B	Students use collaborative technologies to work with others, including peers, experts and community members, to examine issues and problems from multiple viewpoints.
ISTE 1.7.C	Students contribute constructively to project teams, assuming various roles and responsibilities to work effectively toward a common goal.

Unit Essential Questions

- **How is poetry used to shed light on issues that impact the human experience?**
- **What is your poetic voice?**
 - **How can your voice contribute to the world around you?**
 - **How can one individual make a difference in the world?**
- **How can you positively impact your school community?**
 - **What are your strengths and how can you use them to help create a meaningful end product?**

Unit Scope and Sequence

Unit three is designed to be a culmination of the semester. The muse for this unit is taken from Whitman: “the powerful play goes on and you may contribute a verse...what will your verse be?” This sentiment is echoed in *Dead Poets Society*, as Mr. Keating guides students to

appreciate poetry, his teachings encouraging students to leave their mark upon the world. The goal of this unit is much the same: to encourage Trumbull High School students to leave a positive, lasting impact on their school and community through poetry.

Teachers may choose to use the “Freestyle Love Supreme Assignment” or the “Tribute Poem” as an introduction to this last unit. Both assignments encourage students to see themselves as having the potential to leave their mark on the world, that their individual actions contribute to a lasting legacy. Both tasks ask students to reflect on their experience and construct a poem that pays tribute to the communities that have challenged and empowered them over their lives. This poem will embody all they have experienced and allow the students to face the thoughts, fears, and emotions that come reflecting on formative chapters in their lives. The goal is that this reflective poem will inspire students to create their own legacy and give back to the school community that has impacted them through an interdisciplinary cross-course task such as the THS Poetry slam, Outreach Project, or similar activity.

Throughout this unit, students will work collaboratively on a project that will have a far-reaching and positive impact on the Trumbull High School community. In conjunction with the Creative Writing Courses and the National English Honor Society, the spring Poetry courses will produce and promote the annual THS Poetry Slam. This includes recruiting poets for the slam, collaborating on a central theme and marketing that theme, advertising to the community, generating revenue and fundraising, planning and executing the launch day event and structuring and executing the slam itself. In the event that Poetry is in the first semester, or as an additional opportunity for Poetry in the second semester, students will participate in a Poetry Outreach Program, which includes but is not limited to writing and executing a Poetry lesson in English classrooms, developing and promoting the idea of a Trumbull High School poetry community. In the end, students will reflect on their impact on the end product. *Students seeking the Honors designation are required to take on and successfully maintain a leadership role throughout this unit, overseeing a group of their peers according to the needs of the assignment.*

As the end of this unit will coincide with the end of the semester, students will be revisiting and revising work for their poetry anthologies, finalizing poems into finished works as well as drafting new pieces. As the culmination anthology requires a combination of revised and new work, teachers may present further poetic forms and techniques for students to consider employing which may include but are not limited to: list poems, black-out poetry, centos, mosaic poems, and reversal poems.

To supplement this unit, students can also engage in a study of the poetry within *The Dead Poet's Society* and complete a reflection upon viewing. *This is a requirement for students seeking an Honors designation who did not have a leadership role in the interdisciplinary cross-course task.*

Unit Assured Assessments

Formative Assessments:

Participation in peer-editing for poetry anthologies

Participation in the Interdisciplinary Cross-course Task (Poetry Slam, Outreach, or similar task)

Summative Assessments:

Tribute Poem **OR** Freestyle Love Supreme Assignment

Participation in the Poetry Slam, Poetry Outreach, or similar activity

Culminating Poetry Anthology

Supplemental Assessment for Honors:

Leadership position in Interdisciplinary Cross-Course taks **OR** Independent Study of *Dead Poets Society*

Submission of the maximum number of poems in the Culminating Anthology

Resources:

Core Resources:

Examples of work from past Poetry Slams including, but not limited to: artwork, promotional videos, social media accounts, posters, playbills, t-shirt design, emcee scripts, judging score sheets, and wording for promotional emails and announcements.

Supplemental Resources:

Dead Poets Society - Peter Weir

We Are Freestyle Love Supreme - Andrew Fried

Time Allotment

- Approximately 3-4 Weeks, the planning for the event overlapping with previous units due to the time necessary for preparation

POETIC TERMINOLOGY

The following is a list of terms that students will encounter over their course of study of poetry:

- alliteration
- allusion
- anaphora
- assonance
- blank verse
- consonance
- couplets
- diction
- end rhyme
- enjambment
- form
- ghazal
- haiku
- hyperbole
- iambic pentameter
- imagery
- inflection
- internal rhyme
- irony (dramatic, situational, verbal)
- juxtaposition
- metaphor
- meter
- mood
- onomatopoeia
- pace
- personification
- pun
- quatrains
- repetition
- rhyme scheme
- rhyming verse
- rondeau

- sestina
- simile
- sonnet
- speaker
- split couplet
- spoken word poetry
- stressed syllables
- structure
- symbolism
- theme
- tense
- terza rima
- tone
- triolet
- villanelle
- volume

CREDIT

One-half credit in English
Three class periods per cycle for a half year

PREREQUISITES

Successful completion of grades 9, 10, and 11 English

CURRENT REFERENCES

Brown, Jericho. *The Tradition*. Cooper Union Press, 2019. Print.
 Caruso-Garcia, Nicole. *Oxblood*. Able Muse Press, 2022. Print.
 Gorman, Amanda. *Call Us What We Carry: Poems*. Penguin Young Readers Group, 2021.
 Harjo, Joy. *Weaving Sundown in a Scarlet Light*. W.W. Norton and Company, 2022. Print.
 Limón, Ada. *The Carrying*. Milkweed Editions, 2021. Print.
 Poetry Foundation, <http://poetryfoundation.org>. Accessed 16 July 2024.
 Poets.org, *Academy of American Poets*, <http://poets.org>. Accessed 16 July 2024.
 Smith, Clint. *Counting Descent*. Write Bloody Publishing, 2016. Print.

ASSURED STUDENT PERFORMANCE RUBRICS

- [Vision of the Graduate Skill and Distribution Rubrics](#)
- Trumbull High School School-Wide Reading Rubric
- Trumbull High School School-Wide Writing Rubric
- Trumbull High School School-Wide Independent Learning and Thinking Rubric
- Culminating Personal Poetry Anthology Rubric
- Great Form Challenge Rubric
- Where I'm From Poem Rubric
- Multi-Voice Poem Rubric
- Journey Poem Rubric
- Love Poem Rubric
- Ekphrasis Poem Rubric
- Mantra Poem Rubric
- Apostrophe Poem Rubric
- Poetry Slam Reflection

OTHER RESOURCES

- [Button Poetry](#)
- [Brave New Voices/Youth Speaks](#)
- [Voices in Power](#)
- [Moth GrandSLAM](#)
- [Poetry Slam, Inc.](#)
- [Poetry Unbound Podcast](#)
- Notes, Quotes, Questions, Epiphanies Note-taking Sheet

Vision of The Graduate Skill and Distribution Rubric

Skill Rubric: Communication 9-12 (currently under revision)

Indicator of Attainment	Beginning 1	Meets 2	Exceeds 3	Score
<p>PURPOSE</p> <p>Expresses ideas in alignment with the intended purpose.</p>	<p>Limited demonstration of understanding. Purpose is not identified and/or not fully articulated.</p> <p>Does not or partially expresses ideas in alignment with purpose.</p>	<p>Purpose is identified and articulated but may be occasionally unclear.</p> <p>Expresses ideas with purpose.</p>	<p>Purpose is identified and clearly articulated and enhanced.</p> <p>Clearly expresses ideas in alignment with the intended purpose.</p> <p>Makes connections beyond the intended purpose.</p>	
<p>AUDIENCE</p> <p>Demonstrates an awareness of the intended audience.</p>	<p>Demonstrates little to no awareness of the audience.</p> <p>Language and content is inappropriate and/or ineffective for the audience.</p>	<p>Demonstrates an awareness of the audience.</p> <p>Language and content is appropriate and helps the audience understand the topic/position.</p>	<p>Clearly and consistently demonstrates a complete awareness of the intended audience by connecting to the audience and adjusting as needed. Engages with and responds to the intended audience in a developmentally appropriate manner.</p> <p>Language and content is appropriate and precise which helps the intended audience further understand the topic/position.</p>	
<p>ORGANIZATION</p> <p>Organizes and supports ideas in alignment with the intended purpose.</p>	<p>The organizational structure is not and/or minimally effective for the purpose.</p> <p>The topic/position is not focused and/or minimally supported by details.</p>	<p>Effective organizational structure supports the purpose.</p> <p>The topic/position is focused, well thought out, and supported by accurate and effective details.</p>	<p>Clearly expresses ideas in alignment with the intended purpose. Purpose is clearly identified and connections are made beyond the intended purpose.</p> <p>Substantive and accurate details support and extend the</p>	

			topic/position with exceptional development, specificity, and depth.	
LISTENING Receives and responds to ideas in alignment with the intended purpose.	Limited to no ability to listen to others. Unable to ask relevant questions. Can not paraphrase/restate the message.	Listens to, evaluates, and responds to others. Asks relevant questions. Demonstrates understanding by accurately paraphrasing/restating the message.	Actively listens to, evaluates and responds to others. Asks relevant questions that indicate an interest to learn more and understand further. Demonstrates understanding by accurately paraphrasing/restating the message and expanding upon the ideas presented.	

SCORING

Beginning: 4 - 6

Meets: 7 - 8 GOAL

Exceeds: 10 - 12

__ / 12

Skill Rubric: Collaboration 9-12 (currently under revision)

Indicator of Attainment	Beginning 1	Meets 2	Exceeds 3	Score
PLANNING Works effectively with and is receptive to the ideas/contributions of group members.	Does not or lacks a discussion on the strengths of each group member. Does not define group roles.	Assigns roles and defines contributions of those in the group. Suggests ways the group can approach the task.	Assigns roles and defines contributions based upon the unique knowledge, abilities, or interests of those in the group. Plans the approach to the task and anticipates challenges and resolutions.	

<p>COMMUNICATION</p> <p>Thinks with the group and acknowledges multiple perspectives.</p>	<p>Does not or rarely listens to the thinking of the group.</p> <p>Provides little to no feedback.</p>	<p>Utilizes the thinking of the group in order to work toward the completion of the task.</p> <p>Provides feedback.</p>	<p>Synthesizes and expresses the multiple perspectives of the group in order to complete the task.</p> <p>Provides feedback that improves the quality of the task.</p>	
<p>CONTRIBUTION</p> <p>Works with others to complete a task and shares the credit.</p>	<p>Little or no contribution to the task.</p>	<p>Shares work, reviews others' contributions and offers general feedback.</p>	<p>Shares work beyond the individual task, constructively critiques others' contributions, and offers feedback to improve the overall quality of the task.</p>	
<p>REFLECTION</p> <p>Monitors individual and collective contributions of each group member throughout the completion of the task.</p>	<p>Little or no reflection on ways to adjust the group's collaboration process throughout the task/product.</p> <p>Focuses only on individual contributions to the task.</p>	<p>Reflects and suggests individual and/or collective contributions to adjust the group's collaboration process to improve the quality of the task.</p>	<p>Applies relevant and diverse individual and collective contributions to monitor and adjust the quality of the task.</p>	

SCORING

Beginning: 4 - 6

Meets: 7 - 8 GOAL

Exceeds: 10 - 12

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Skill Rubric: Critical Thinking/Problem Solving 9-12 (currently under revision)

Indicator of Attainment	Beginning 1	Meets 2	Exceeds 3	Score
<p>UNDERSTANDING</p> <p>Identifies the problem, question or issue being addressed.</p>	<p>Exhibits limited and/or no understanding of key concepts.</p>	<p>Exhibits an understanding of key concepts.</p>	<p>Exhibits a thorough and accurate understanding of key concepts and can access those concepts from multiple perspectives.</p>	
<p>PLANNING</p> <p>Applies systematic thinking and selects strategies to address the problem, question or issue.</p>	<p>Shows limited to no evidence of a plan, model or strategy to solve a problem.</p>	<p>Shows a plan, model or strategy to solve a problem.</p>	<p>Shows innovative and creative thinking to solve a problem.</p>	
<p>QUESTIONING</p> <p>Analyzes relevant information related to the problem, question or issue.</p>	<p>Unable to or has difficulty questioning and analyzing numerical, written, or visual data and identifying related evidence.</p>	<p>Questions and analyzes numerical, written, or visual data and selects the relevant evidence.</p>	<p>Questions and analyzes numerical, written, or visual data and selects the most relevant and impactful evidence.</p> <p>Describes why different approaches to a problem or situation could yield the same or similar results.</p>	
<p>REFLECTION</p> <p>Makes evidence-based conclusions/solutions and makes adjustments as needed to address</p>	<p>Solution is inadequately supported or supported with minimal evidence, limited analysis of data and relevant information.</p>	<p>Solution is accurately supported by evidence and the student makes conclusions based on appropriate evidence.</p>	<p>Solution is thorough, accurate, and evidence-based.</p> <p>Shows extensive, thoughtful and reflective</p>	

the problem, question or issue.			thinking on how a problem is solved and makes adjustments as needed.	
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SCORING

Beginning: 4 - 6

Meets: 7 - 8 GOAL

Exceeds: 10 - 12

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Disposition Rubrics 9-12

Draft Rubrics

Draft Rubrics/Frameworks (9-12)
<ol style="list-style-type: none"> 1. Self-Efficacy 2. Growth Mindset 3. Innovation 4. Emotional Intelligence 5. Integrity

DRAFT Self-Efficacy 9-12

**PORTRAIT OF A GRADUATE
- GRADES 9-12**

Definition: Self-Efficacy is the belief that you are capable of successfully performing a task or managing a situation.

Reflective Opportunities	<p>A secondary student may demonstrate self-efficacy by:</p> <ul style="list-style-type: none"> • Asking for extra help to clarify a concept in math class so he/she can complete the homework with success. 	Areas of Growth
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	<ul style="list-style-type: none"> • Dealing with frustration by taking a deep breath and reminding herself that she can look back at the textbook and go to extra help before the test. • Participating in class discourse despite being unsure of the answer • Tackling new challenges with a positive attitude • Using positive self talk while playing sports even when losing • Entering a new grade and thinks that she will pass all of her classes, even though she struggled in the past. • Setting personal goals and celebrating successes • Confidently participating in class discussions • Willingly accepting feedback from students and peers • Standing up for yourself or a peer after observing name calling 	
	Feedback to Students	
	Goals (growth areas) for Future Learning	

Growth Mindset 9-12

**PORTRAIT OF A GRADUATE
- GRADES 9-12**

Definition: The belief that one that can improve their intelligence or skills through continued hard work and adapt when faced with challenges.

Reflective Opportunities	<p>A secondary school student may demonstrate a growth mindset by...</p> <ul style="list-style-type: none"> • Analyzing errors on assessments with the intent to expand their learning • Exhibiting grit in task completion regardless of obstacles • Setting, adapting, and completing short term and long term goals • Understand that failure is a part of being a life-long learner, and responds with persistence and/or trying other methodologies • Shows resourcefulness by consulting with other entities as needed in order to find ways to accomplish a task • Taking breaks when needed in order accomplish small components towards the larger goal • Identify the leverage aspects of a task that will move completion forward 	Areas of Growth
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	<ul style="list-style-type: none"> Exhibiting flexibility and adaptability while going through the process of goal setting Develop a path to succeed by evaluating one's own abilities Shows drive and motivation with an end goal in mind. Continuing in a course of action, using discouragement, opposition or previous failure as learning opportunities to continue towards achieving goals. 	
	Feedback to Students	
	Goals (growth areas) for Future Learning	

Innovation 9-12

**PORTRAIT OF A GRADUATE
- GRADES 9-12**

Definition: Innovation is the ability to look at something familiar and see new possibilities, which leads to curiosity about new learning and the desire to create something original or imaginative

Reflective Opportunities	<p>Behavioral Examples: A secondary school student may demonstrate innovation/creativity/curiosity by...</p> <ul style="list-style-type: none"> Giving a presentation that has a high degree of creativity. Trying a unique, different method to solve a problem instead of the one shown by the teacher Incorporating new technology, such as creating a podcast, to enhance their final project in class. Independently researching a topic from class that was of particular interest Expressing excitement about the opportunity to do/try something new Suggests a new and different approach to the assignment, such as creating a song instead of writing an open ended response Demonstrating eagerness to take learning beyond the classroom, like researching your own family history after learning about ancestry Asking questions to intellectually challenge teachers and peers Designing or improving new processes or approaches Generating ideas for how to approach the group project 	Areas of Growth
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	Feedback to Students	
	Goals (growth areas) for Future Learning	

Emotional Intelligence 9-12

**PORTRAIT OF A GRADUATE
- GRADES 9-12**

Definition: Students exhibit an aptitude for being able to identify how and why they are feeling, and how to regulate and address those emotions.

Reflective Opportunities	<p>A secondary school student may demonstrate emotional intelligence by...</p> <ul style="list-style-type: none"> ● Showing empathy for others; for example, understanding when a classmate may not be able to complete an assignment at the same level. ● Working with classmates cooperatively despite differences. ● Using strategies to regulate their own emotions and behaviors and/or helps peers when they are frustrated or sad. ● Exercising empathy in a way that spreads joy and positivity through representing the strengths of others or the situation (eg. we have the materials to finish the project or our differences in the team give us strengths to accomplish goals even better than on our own) ● Accurately expressing their emotional state when faced with frustration (eg. failing a test, not being asked to the dance) ● Talking about conflicts such as deciding on roles in a group in order to respectfully and sensitively find solutions ● Encouraging classmates to behave properly for a substitute teacher (showing self-control of their behavior and emotions). ● Building relationships despite differences (has friends with different abilities and backgrounds) ● Recognizing group dynamics during collaborative tasks and communicating so that roles are distributed with sensitivity (choosing teammates for a sport or project, volunteering for roles, suggesting configurations sensitively) ● Accepting responsibility for actions after making a mistake ● Honoring classmates in their work together by understanding people have different perspectives and ways of expressing their emotions. ● Handling setbacks and adapting when things don't go according to plan. 	Areas of Growth
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	<ul style="list-style-type: none"> • Following through with commitments showing reliability and trustworthiness with peers and adults. • Demonstrates confidence by volunteering to present materials to a large crowd for the first time. 	
	Feedback to Students	
	Goals (growth areas) for Future Learning	

Integrity 9-12

**PORTRAIT OF A GRADUATE
GRADES 9-12**

Definition: Integrity is doing the right thing even when it's hard or when no one is looking.

Reflective Opportunities	<p>A secondary school student may demonstrate integrity by...</p> <ul style="list-style-type: none"> • Showing up on time to class and doing homework in a timely manner • Noticing when another student drops her/his books in the hallway, and helps to pick them up • Returning a wallet that is found in the parking lot with the content intact • Helping an individual who is struggling with learning - offers to help with Algebra homework by solving similar problems (peer to peer learning) • Volunteering to help with a service project with the Trumbull Food Bank-creates flyers and collects canned food items with permission from the principal. • Respecting her peer who is wearing a sari • Speaking up when student overhears a peer being teased and/or by privately letting the teacher know what happened/Name calling is hurtful, think before you speak • Advocating for a peer after observing another student calling someone names • Volunteering to help at practice for the Unified basketball team. • Taking pride in their work and behaviors • Using school resources such as WeVideo appropriately; when asked to use it for school assignments and not personal video making, the students only created the science video to document learning. • Dressing and accessorizing in their own style and confidently walking into school regardless of the reactions of others. Be yourself in the face of adversity 	Areas of Growth
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	<ul style="list-style-type: none">• Modeling appropriate behavior and ignoring negative?bad? behavior when provoked by others	
	Feedback to Students	
	Goals (growth areas) for Future Learning	

Trumbull High School School-Wide Reading Rubric

Category/Weight	Exemplary 4	Goal 3	Working Toward Goal 2	Needs Support 1-0
Respond X_____	Demonstrates exceptional understanding of text by: <ul style="list-style-type: none"> Clearly identifying the purpose of the text Providing initial reaction richly supported by text Providing a perceptive interpretation 	Demonstrates understanding of text by: <ul style="list-style-type: none"> Identifying the fundamental purpose of the text Providing initial reaction supported by text Providing a clear/straight forward interpretation of the text 	Demonstrates general understanding of text by: <ul style="list-style-type: none"> Partially identifying the purpose of the text Providing initial reaction somewhat supported by text Providing a superficial interpretation of the text 	Demonstrates limited or no understanding of text by: <ul style="list-style-type: none"> Not identifying the purpose of the text Providing initial reaction not supported by text Providing an interpretation not supported by the text
Interpret X_____	Student is able to exceptionally interpret text by : <ul style="list-style-type: none"> Extensively reshaping, reflecting, revising, and/or deepening initial understanding Constructing insightful and perceptive ideas about the text. Actively raising critical questions and exploring multiple interpretations of the text 	Student is able to interpret text by : <ul style="list-style-type: none"> Reshaping, reflecting, revising, and/or deepening initial understanding Summarizing main ideas of text Actively interpreting text by raising questions and looking for answers in text 	Student is able to interpret text by : <ul style="list-style-type: none"> Guided reflection and/or revision of initial understanding Summarizing some main ideas of text Guided interpretation of text by answering questions locating answers in text 	Student demonstrates limited ability to interpret text as evidenced by : <ul style="list-style-type: none"> Struggle to implement guided reflection and/or revision of initial understanding Struggle to summarize any main ideas of text Struggle to answer questions by locating responses in text
Connect X_____	Demonstrates perceptive connections <ul style="list-style-type: none"> text to text text to self text to world 	Demonstrates specific connections <ul style="list-style-type: none"> text to text text to self text to world 	Demonstrates general connections <ul style="list-style-type: none"> text to text text to self text to world 	Struggles to make connections <ul style="list-style-type: none"> text to text text to self text to world
Evaluate X_____	Insightfully evaluates the text by one or more of the following elements: <ul style="list-style-type: none"> Critical analysis to create a conclusion supported by the text Perceptive judgments about the quality of the text <ul style="list-style-type: none"> Synthesis of text Express a personal opinion. 	Evaluates the text by one or more of the following elements: <ul style="list-style-type: none"> critical analysis to form a conclusion from the text thoughtful judgments about the quality of the text Evaluation of text to express personal opinion(s) 	A general evaluation of the text by one or more of the following elements: <ul style="list-style-type: none"> Forms a superficial conclusion from the text Assesses the quality of the text Uses text to express personal opinion(s) 	Struggles to evaluate the text by any of the following elements: <ul style="list-style-type: none"> Forming a conclusion from the text Assessing the quality of the text Using text to express personal opinion(s)

Trumbull High School School-Wide Writing Rubric

Category/Weight	Exemplary 4	Goal 3	Working Toward Goal 2	Needs Support 1-0
	Student work:	Student work:	Student work:	Student work:
Purpose X_____	<ul style="list-style-type: none"> Establishes and maintains a clear purpose Demonstrates an insightful understanding of audience and task 	<ul style="list-style-type: none"> Establishes and maintains a purpose Demonstrates an accurate awareness of audience and task 	<ul style="list-style-type: none"> Establishes a purpose Demonstrates an awareness of audience and task 	<ul style="list-style-type: none"> Does not establish a clear purpose Demonstrates limited/no awareness of audience and task
Organization X_____	<ul style="list-style-type: none"> Reflects sophisticated organization throughout Demonstrates logical progression of ideas Maintains a clear focus Utilizes effective transitions 	<ul style="list-style-type: none"> Reflects organization throughout Demonstrates logical progression of ideas Maintains a focus Utilizes transitions 	<ul style="list-style-type: none"> Reflects some organization throughout Demonstrates logical progression of ideas at times Maintains a vague focus May utilize some ineffective transitions 	<ul style="list-style-type: none"> Reflects little/no organization Lacks logical progression of ideas Maintains little/no focus Utilizes ineffective or no transitions
Content X_____	<ul style="list-style-type: none"> Is accurate, explicit, and vivid Exhibits ideas that are highly developed and enhanced by specific details and examples 	<ul style="list-style-type: none"> Is accurate and relevant Exhibits ideas that are developed and supported by details and examples 	<ul style="list-style-type: none"> May contain some inaccuracies Exhibits ideas that are partially supported by details and examples 	<ul style="list-style-type: none"> Is inaccurate and unclear Exhibits limited/no ideas supported by specific details and examples
Use of Language X_____	<ul style="list-style-type: none"> Demonstrates excellent use of language Demonstrates a highly effective use of standard writing that enhances communication Contains few or no errors. Errors do not detract from meaning 	<ul style="list-style-type: none"> Demonstrates competent use of language Demonstrates effective use of standard writing conventions Contains few errors. Most errors do not detract from meaning 	<ul style="list-style-type: none"> Demonstrates use of language Demonstrates use of standard writing conventions Contains errors that detract from meaning 	<ul style="list-style-type: none"> Demonstrates limited competency in use of language Demonstrates limited use of standard writing conventions Contains errors that make it difficult to determine meaning

Trumbull High School School-Wide Independent Learning and Thinking Rubric

Category/Weight	Exemplary 4	Goal 3	Working Toward Goal 2	Needs Support 1-0
Proposal x_____	Student demonstrates a strong sense of initiative by generating compelling questions, creating uniquely original projects/work.	Student demonstrates initiative by generating appropriate questions, creating original projects/work.	Student demonstrates some initiative by generating questions, creating appropriate projects/work.	Student demonstrates limited or no initiative by generating few questions and creating projects/work.
Independent Research & Development x_____	Student is analytical, insightful, and works independently to reach a solution.	Student is analytical, and works productively to reach a solution.	Student reaches a solution with direction.	Student is unable to reach a solution without consistent assistance.
Presentation of Finished Product x_____	<p>Presentation shows compelling evidence of an independent learner and thinker.</p> <p>Solution shows deep understanding of the problem and its components.</p> <p>Solution shows extensive and appropriate application of 21st Century Skills.</p>	<p>Presentation shows clear evidence of an independent learner and thinker.</p> <p>Solution shows adequate understanding of the problem and its components.</p> <p>Solution shows adequate application of 21st Century Skills.</p>	<p>Presentation shows some evidence of an independent learner and thinker.</p> <p>Solution shows some understanding of the problem and its components.</p> <p>Solution shows some application of 21st Century Skills.</p>	<p>Presentation shows limited or no evidence of an independent learner and thinker.</p> <p>Solution shows limited or no understanding of the problem.</p> <p>Solution shows limited or no application of 21st Century Skills.</p>

Culminating Personal Poetry Anthology

150 Points

DUE DATE: _____

At the heart of the class is inspiration and personal expression and you have been encouraged to express yourself in a variety of ways. This anthology should serve as a culminating experience for the class and for your time here at Trumbull High School. Your task is to compose, organize, and creatively organize an anthology of your own original writing.

Requirements:

1. **A creative Title Page and a Table of Contents:**

- a. You must choose a creative title, include your name as the author, and artistically render the cover so that it looks like the cover of a book. Think of something that represents you right now. It should be “so you” in fact that I should be able to guess that it is your anthology without seeing your name on the cover.
- b. You must title every poem, organize them in a distinct manner, and number them (either by hand or using the computer). These page numbers must appear accurately in your Table of Contents.

2. **Introduction** – Think of this as an extended poet’s note. Your introduction must include:

- a. your experience composing these poems,
- b. what the poems represent about you,
- c. and how you have grown as a writer,
- d. what or who inspires you (a person, an author, nature, etc.) and why, and
- e. anything that you want to make me aware of in regard to poetic forms or content before I read.

3. **5-8 Original Poems**

- a. All poems must be typed.
- b. You can revise up to three poems that you have already written for the class. These should be recently and substantially revised - this means a draft beyond the one that you submitted to me for grading.
- c. Shorter poem equivalents: 3 haikus = one poem, 2 twenty-five word poems = one poem.
- d. I would love to see you run with different themes.
- e. You can include any type of expression.
- f. We will continue doing poetry exercises during class time. Any of these can appear in your anthology, but they **MUST** be polished and free from error.

4. **ENDNOTE** – This will appear on the back of your anthology. You must find a way to creatively conclude your anthology. These are your last words before I grade you. What do you want me to know?

Culminating Personal Poetry Anthology

Grading Rubric	POINTS POSSIBLE	Points Earned
<p>Creative Title Page and Table of Contents -</p> <p>You have chosen a creative and fitting title for your anthology. The title page includes your name as the author, and offers an artistic rendering or image(s) so that it looks like the cover of a book. Both the title and the image(s) should wholly and appropriately reflect you and your work.</p> <p>You must title every poem, organize them in a purposeful and distinct manner, and number each of the pages (either by hand or using the computer). These page numbers must appear accurately in your Table of Contents so that I can easily navigate your anthology.</p>	10	
<p>Introduction -</p> <p>In a brief introduction, you must write about what these poems represent about you, your experience with composing them, your development as a writer over the semester, what or who inspires you (a person, an author, nature, etc.) and why.</p>	20	
<p>5-8 Original Poems</p> <p>All poems must be typed. You can use 3 poems that you have already submitted for this class, but they must be <u>substantially revised</u>. I would also love to see you run with different themes. Include any genre, any expression. Go out on a limb and try something new!</p>	100	
<p>Endnote -</p> <p>In a last note, you conclude your anthology in both a creative and summative manner. These are your last words before I grade you. What do you want me to know?</p>	10	
<p>Grammar, Mechanics and Formatting -</p>		

All of your writing has been proofread and spell-checked. Ideally there are no errors in language or formatting. Remember that I am grading what I see so be sure that poems that depend upon visual form are laid out correctly.	10	
TOTAL:	150	

The Great Form Challenge Rubric

Trying to craft a poem with a strict form can be just as liberating, and sometimes easier, than creating one that is free of form where you have to establish your own rules. For this assignment, the goal is to craft THREE completely different form poems (if you choose haiku, you must write three of them to count as one form). See the Great Form Challenge Handout with examples and explanations.

- _____ / 15 You have attempted three different forms.
- _____ / 30 Your poems adhere exactly (or *very, very closely*) to the specified form.
- _____ / 30 You have employed poetic devices that serve both the form and content of each poem.
- _____ / 30 The content and form of each poem are mutually necessary. In other words, the form needs *that particular content* in order to succeed, and the content needs *that particular form* in order to succeed.
- _____ / 15 Multiple drafts of each poem show a dedication to the editing and revision process.
-
- _____ / 120 Total

The “Where I’m From” Poem Assignment

For this poem, you will give your reader insight into how your past has shaped your identity. Following a model, you will think back on different items, events, feelings, and anecdotes that truly had an impact on who you are becoming. Your poem should end with a final concluding thought about *who you are now*.

First, we will brainstorm a list to get you focused. We will view models and discuss the poet’s craft (how they achieved their goal). Then, you will draft a poem and have opportunities to edit and revise in class before you submit a final version for grading.

There is no set structure requirement. I would suggest that you use free verse (no rhyme) unless rhyme happens naturally. Your poem should be at least four stanzas in length.

Grading:

Your poem follows the structure and format of the models provided, (10) _____
or employs another equally effective structure.

Your poem reveals exactly who you are through vivid descriptions of: (10) _____
items, events, anecdotes, feelings, values, people, etc.

Your poem has a final concluding thought about you that is skillfully (5) _____
aligned with the theme of the poem.

Your poem is original, creative, and effectively employs poetic devices (10) _____
such as simile, metaphor, imagery, etc.

All drafts are included with the final piece and indicate a commitment (5) _____
to revision.

Total: (40) _____

Multi-Voice Poem – Rubric

Rubric	Points Possible	Points Earned
The poem has one focus (one topic).	5	
The poem has an easily accessible message that is best addressed by multiple voices.	10	
The voices are different and separate. They maintain their own distinct tone and purpose.	10	
Moments of overlap are clear, purposeful, and appropriate, effectively conveying the overall message of the poem.	5	
The poem offers a complete story or dialogue with a clear beginning, middle, and end.	5	
The poem effectively employs at least two distinct poetic devices that powerfully convey the meaning and message.	5	
Punctuation is purposeful, adding the correct pauses and effect to accurately portray the tone of the poem.	5	
The poem is free of mechanical and grammatical errors.	5	
The performance of the poem (your use of voice, gestures, placement “on stage”) highlights the two voices and enhances the message.	10	
TOTAL	60	

Journey Poem

Poem Focuses – FIGURATIVE LANGUAGE and NARRATIVE POETRY

Figurative language is language that uses words or expressions with a meaning that is different from the literal interpretation. When a writer uses literal language, he or she is simply stating the facts as they are. Figurative language, in comparison, uses exaggerations or alterations to make a particular linguistic point. Figurative language is very common in poetry, but is also used in prose and nonfiction writing as well.

There are many different types of figurative language. Here are a few examples:

- **Simile:** A simile is a comparison between two dissimilar items that uses the words “like” or “as.” One example of a simile would be to say, “Jamie runs as fast as a cheetah.”
- **Metaphor:** A metaphor is a comparison between two dissimilar items, but it does not use like or as. One example of a metaphor would be to say, “Nobody invites Edward to parties because he is a wet blanket.”
- **Personification:** When something that is not human is given human-like qualities, this is known as personification. An example of personification would be to say, “The leaves danced in the wind on the cold October afternoon.”
- **Hyperbole:** Exaggeration, often in a humorous way, to make a particular point is known as hyperbole. One example of hyperbole would be to say, “My eyes widened at the sight of the mile-high ice cream cones we were having for dessert.”
- **Onomatopoeia:** When you name an action by imitating the sound associated with it, this is known as onomatopoeia. One example of onomatopoeia would be to say, “The bees buzz angrily when their hive is disturbed.”
- **Alliteration:** The repetition of the beginning sounds of words. An example would be “She sat in silence staring at the stars.” You can also repeat sounds in the middle of words - assonance is the term for repeated vowel sounds and consonance is the term for repeated consonant sounds.
- **Symbolism:** Symbolism occurs when a noun which has meaning in itself is used to represent something entirely different. One example of symbolism would be to use an image of the American flag to represent patriotism and a love for one’s country.

Narrative Poetry tells a story. It follows a similar structure as that for a short story or novel. There is a beginning, middle and end, as well as the usual literary devices such as character and plot. A narrative poem can take the form of rhyming couplets, or it can go more in the direction of prose poetry, in that the rhyme scheme is flexible. There are many variations on the theme of the narrative poem.

YOUR GOAL is to craft a poem about a journey. The motif is broad on purpose. I want to see how creative you can be and the lengths that you can go to in order to craft something that tells a story, is meaningful, and manipulates language in a manner that is authentic and unique.

	Potential Points	Points Earned
<p>Content The poem has depth and a clear message. This message is the central focus and is creatively woven throughout the poem.</p>	15	
<p>Use of Figurative Language The poem utilizes figurative language in a manner that heightens meaning. Aside from demonstrating the poet's keen understanding of the concept, figurative language may also add to the poem in a stylistic fashion.</p>	15	
<p>Narrative Form The poem has a clear story with a distinct beginning, middle, and end.</p>	10	
<p>Punctuation Punctuation has been carefully and purposefully chosen. The punctuation marks (, . ; : ? ! -) serve to convey and clarify the message of the poem.</p>	5	
<p>Editing and Revision You have included all of your rough drafts and editing sheets. These drafts demonstrate a commitment to revision, displaying the substantial changes that occurred between drafts.</p>	5	
<p>TOTAL</p>	50	

Love Letter From One Object to Another

Your challenge is to create a love poem from one inanimate object to another, modeled after [Sarah Kay's poem "A Love Letter..."](#) This poem challenges you to be witty and to employ puns that highlight the characteristics of each object. Make careful decisions about:

- Which object is the speaker and which object is the subject
- Which characteristics you will highlight from each object
- Which poetic devices, besides puns, will help you achieve your message

It is more difficult than it seems to write a well-crafted poem. It is easy enough to simply make a list of ten items or ideas; your challenge is to make that list both narrative and poetic.

<p>Message - Your poem says something meaningful about love or relationships.</p>	10	
<p>Poetic Devices - You have used poetic devices to carefully and purposefully convey the message of your poem. These devices transform your writing into a poem rather than a chronicling of characteristics or statements.</p>	10	
<p>Characteristics- You have made full use of the characteristics of your object. Use all of your senses. Consider both connotation and denotation of words and employ them to your advantage. Based on characteristics, you have made a purposeful decision about which item is the speaker and which item is the subject of the poem.</p>	15	
<p>Spelling, Grammar, Punctuation, Organization - Your poem contains no grammatical or spelling errors. Punctuation is purposeful and contributes to the overall message of the poem. The content and structure of your poem are effectively organized to convey your message.</p>	5	
<p>Total</p>	40	

Ekphrasis Poem

From poets.org: “A poem based on a picture or work of art is called an ekphrasis..The poet Alfred Corn states in his essay on the history of ekphrastic verse, ‘...a poem can provide new aspects for a work of visual art.’ In an interview, Mary Jo Bang described her own approach to ekphrastic poems: ‘I am taking an existing work of art and rewriting over it. I’m imposing a new narrative on it, one that is partially suggested by the artwork itself and partially by something that comes from within. Sometimes that thing is an autobiographical moment, sometimes it’s a larger concern, social or political or intellectual.’”

Select a picture or piece of art to study. It can contain people or not - the content is entirely up to you. Your task is to place a context onto the image for the viewer.

- What do you want the viewer and reader to know about this piece of art?
- What’s important that they might not realize at first glance?
- What story behind the story needs to be told?
- What tone or mood do you want to convey and why?

One way to accomplish this is to start the viewer at a specific point in the art. You should “zoom in” on this point to focus them and ground your story. Then, zoom out from that point referencing the composition of the art, in order to give the picture context. Zooming out also allows you to make a statement about the world, people, or yourself.

- Where do you want your viewer to begin looking?
- What do you want them to see?
- Where do you want them to stop looking? What do you want their last focus to be?

----- **15 points - Poetic devices**

You have employed ample and appropriate poetic devices to describe the image and its importance to the reader. These may include but are not limited to: imagery, simile and metaphor, symbol, rhyme and other sound devices. The devices create (or recreate) the scene for your reader, bringing the content that you are choosing to highlight to life.

----- **15 points - Moving Beyond the image**

You have used the poem to convey a story beyond the picture. You should strive to reveal something about yourself, the world, or human nature.

----- **5 points - Mechanics and punctuation**

Not only have you spell checked your poem, but you have made purposeful choices regarding grammar and punctuation. It is readily apparent to the reader that any rule breaking is intentional and not the result of a careless mistake or typographical error.

----- **35 points - Total**

Personal Mantra/Advice Poem

Typed Rough Draft due – _____

Final Draft due – _____

Task:

For this assignment you will use a personal mantra, or piece of advice, as the focus of the poem.

Mantra comes from both Buddhism and Hinduism and refers to a word or a sound that was repeated to aid concentration while meditating (think om ॐ). In Sanskrit, it means the thought behind the action. In our western culture, mantras are words or phrases that drive or center us and ideas that we look to for guidance, encouragement, wisdom, inspiration, motivation, to move us to do the things we do.

For example:

- On my website I have a link to George Watsky performing “Go Big, Young Friends.” I believe that the title of the poem is a mantra and his verses wholeheartedly embody the sentiment to “go big.”
- I find myself quoting Nietzsche frequently when I say “That which does not kill you will make you stronger” and one by Brene Brown, “If you’re not in the arena also getting your ass kicked, I am not interested in your feedback.” I am attempting to write a poem that defines what this means for me in my life. I will eventually share it with you.

Once you have chosen a personal mantra to serve as your title, you must then craft a poem that embodies the essence or the meaning of your mantra. The poem can be written in whatever form you see fit, but it must come to empower your mantra and breathe life into it.

Grading:

_____ (10 pts) Your chosen mantra

_____ (20 pts) How well you depict your mantra over the course of the poem

_____ (10 pts) How well you enhance your message through stylistic and poetic choices (whether or not to rhyme, how to format the poem, figurative language, etc.)

_____ (10 pts) How well you convey your voice and your connection to the mantra

_____ (50 pts) Total

Poetry Slam Reflection

1. What group were you originally part of? _____

2. Describe, **in detail**, how you contributed any and all Poetry Slam and Hype Day efforts during the weeks we worked on it in Q4 (so from 4/5/22 to 5/13/22). Offer **specific examples** of responsibilities that you shouldered individually and tasks that you completed. Where can I locate the work that you produced?

3. Rate yourself on the following scale where 1 is low and 5 is high:


	Low -1	2	3	4	High 5
Your ability to anticipate planning needs and offer assistance					
Your ability to use class time effectively to plan and execute tasks					
Your ability to work effectively <u>with others</u> to complete tasks					
Your ability to work effectively <u>on your own</u> to complete tasks					
The amount of time you volunteered <u>outside of class</u> to help with planning and tasks					
The <u>quality</u> of work you produced					

The <u>quantity</u> of work you produced					
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4. If you could go back and change anything about your individual participation and effort, would you? Explain.

5. Do you have any questions or comments at this time?

Notes-Quotes-Questions-Epiphanies

<p> Notes (summary/events)</p>	<p> Quotes (writer's craft or significant passages)</p>
<p> Questions (what does it leave you wondering?)</p>	<p> Epiphanies (big realizations)</p>