

Mr. Hamilton's Personal Poetry Packet

Name

Class Period _____

How to Analyze a Poem

Okay, so you have to analyze a poem. First, let's change the word *analyze* and make it less scary. We prefer the word *approach* because a poem can have different meanings for different readers. As Billy Collins says, you should not be trying to beat a confession out of a poem.

1) Read through at least twice. You will have to read a poem multiple times before even attempting to approach it for deeper meanings. Give yourself a chance to thoroughly and fully experience the poem.

2) Is there a title? Don't forget to take this into consideration. Readers often skip over a poem's title, which may contain important clues for understanding the piece. Often the title is an introduction that can guide you; for example, Langston Hughes' "Mother to Son" immediately lets you know who the speaker of the poem is and to whom she is speaking.

3) Stay calm! If there are any unfamiliar words or even a few foreign terms, don't panic and don't obsess. On your first read through, just let them go and try instead to focus on the larger meaning of the poem. On the second and subsequent passes, you should then look up those troublesome words or anything else that is problematic for you.

4) Read it aloud. Yes. You must do this. Poems are meant to be heard. Often you will find that places in the poem that gave you trouble on the page suddenly make sense when read out loud. You may feel silly at first, but soon you'll be comfortable. (Cats and dogs, by the way, make particularly good audiences...though cats tend to be more critical and may leave at a pivotal point in your performance.) Read in your normal voice. Don't try to sound like Maya Angelou. Unless you are Maya Angelou.

5) Pay attention to punctuation. Most poems use punctuation to help guide the voice of its reader. You need to pay attention because the end of a line is frequently not the end of a sentence. Consider these lines from Robert Frost's "Birches":

When I see birches bend to left and right

Across the lines of straighter darker trees,

I like to think some boy's been swinging in them.

If you stop reading or pause at the end of the first line, it will sound broken and unnatural. If you read smoothly through, pausing briefly at the comma and making a full stop at the period, the poem will have its proper conversational tone.

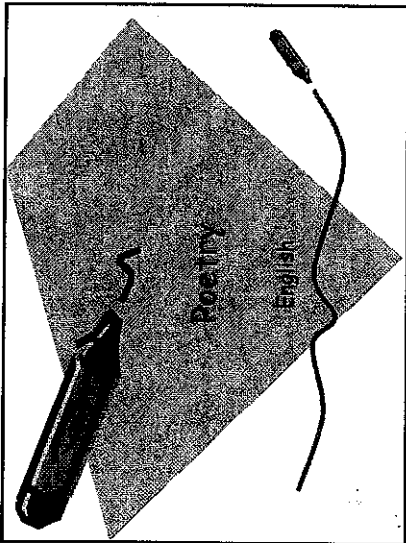
6) Try paraphrasing. It may be best for you to write in your own words what the poet is saying in each line of the poem. As you work through it, you'll see which areas you need to concentrate on. But again, avoid the notion that there is "one true meaning."

7) Who is the speaker? Remember not to confuse the poet with the "speaker" of the poem. More often than not, the speaker is a character, just like in a novel or a play. Determining who the speaker is will help you approach the work more easily.

8) Be open to interpretation. Give it a chance. For example, William Carlos Williams' poem "The Red Wheelbarrow" is often dismissed as cryptic, confusing, and ultimately unknowable. But being open to the poet's intentions can lead you to some interesting ideas and questions (in this case, what is important to life?).

9) There are no useless words. Poets select each and every word carefully. None should be dismissed. Images and symbols all have a purpose in the overall meaning of the poem.


10) Don't expect a definitive reading. Many poems are intentionally open-ended and refuse to resolve their internal tensions. While it is desirable to understand what a poem is saying, remember that there are approaches and interpretations other than your own.




Poetry

What is it?

- a type of literature that expresses ideas, feelings, or tells a story in a specific form (usually using lines and stanzas)




- A very unique form of literature
- A special way of capturing experiences or feelings
- Good poetry uses vivid imagery
- Comes in all shapes and forms




- Can be short or long
- Manages to say a lot with just a few carefully chosen words
- Is intended to be read aloud
- Is personal and can be about anything and everything

Poetry is Everywhere!



Poetry Vocabulary

week 1





Line: a unit of meaning (1 word, a phrase, or even a sentence)

Stanzas: lines that are grouped together (usually each has the same number of lines)



Rhyme: The repetition of sounds at the end of lines or with in lines (rhyming pattern)

Rhyme Scheme: The pattern of rhyme in a poem (aabb or abab)





Types of Poems





Smelly People

Uncle Oswald smells of tobacco.
Aunt Agatha smells of rope.
Cousin Darren smells of airplane glue.
Cousin Tracey smells of soap.



My mum smells of garlic and cabbage.
My dad smells of cups of tea.
My baby sister smells of sick
and my brother of scabby knee.

Our classroom smells of stinky socks.
Our teacher smells of Old Spice.
I wonder what I smell of?
I'll just have a sniff...hmmm...quite nice.



Rhyme Scheme

- Uses the letters of the alphabet to represent sounds to be able to visually "see" the pattern
- Are labeled according to their rhyme sounds (aabbcc)
- 1st rhyme sound in a poem is "a" and each time the 1st rhyme sound is heard, it is "a"
- 2nd rhyme sound in a poem is "b" and each time the 2nd rhyme sound is heard, it is "b"
- The pattern continues with "c", "d", etc.





A Snowy Day

A snowy day is white
A snowy day is snowmen and snow angels
A snowy day is sledding
A snowy day is cold

Cold



Wear your coat, hat, gloves and scarf.
See your breath.
My teeth shiver.
Listen to the wind blow.
The cold smells like frozen snow.



Lyric Poetry


It is:

- Structured
- Uses Meter
- Stanzas
- Rhyme Scheme
- Used in Song



Free Verse

- Written without rhyme or rhythm
- Is very conversational - sounds like someone talking with you
- Some do not use punctuation or capitalization, or other ways of breaking the rules of grammar.
- A more modern type of poetry
- Use your "senses" when writing



Couplet

Definition:

- A unit of verse consisting of 2 lines that usually rhyme
- A couple = 2 people, 2 things, 2 of everything
- May be humorous or serious

- Can be song lyrics, jokes, Dr. Seuss books,

Examples:

Chocolate candy is sweet and yummy

It goes down smoothly in my tummy!

Make that chili good and hot

Cook it in a Texas pot!

Song Couplet

If it hadn't been for Cotton-Eye Joe
I'd been married long time ago
Where did you come from where did you go
Where did you come from Cotton-Eye Joe

-Rednex

How is song a form of poetry?

- The lyrics and words in songs are poetry
- The poem is a song once it's put to music
- Listen to your favorite song. Then read the lyrics. See if you can find a poem hiding in the song.

Figurative Language: an elaborate way of expressing yourself in which you don't say exactly what you mean

Similes: a comparison of 2 unlike things that uses a word of comparison such as "like" or "as" (a type of figurative language)

Metaphors: compares 2 unlike things, but does not use a word of comparison (a type of figurative language)

Personification: gives human qualities to nonhuman things (a type of figurative language)

Metaphors

• A form of figurative language in which things are compared by stating one thing is another.

• "Like" and "as" are not used.

Example:

Her hair is silk.



Similes

Example:

She is as beautiful as a sunrise.



My love is like a red rose.



Personification




Definition:

- An animal given human-like qualities or an object given life-like qualities

Examples:



My dog smiles at me.

The house glowed with happiness.

Quatrain



- Is not some strange train that is taken to "The Land of Qua."
- "Quatr" means 4
- Has 4 lines with a rhyming pattern of aabb, abab, aaaa, or abcd
- One of the most common forms of poetry

Can you guess who spoke in this Quatrain?



Fee, fi, fo, fum
I smell the blood of an Englishman,
Be he alive, or be he dead
I'll grind his bones to make my bread.

The mean, giant orge in "Jack and the Beanstalk"



Is the sentence figurative or literal language?

- The chair was so heavy that I couldn't lift it.
- My whole life is one big circus.
- The bridge of my nose was bruised.
- The cozy living room waited like a tired friend.
- The warm evening lingered, quiet as a mouse.



A/I/I

- Analysis - Examining Based on Structure
- Interpretation- Explain the Meaning of Something
- Inference- Conclusion Based on Drawing Conclusions

Last Terms

- Oxymoron
- Author's Purpose
- Allusion

Metaphor

A comparison created by saying that one thing is something else.

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Couplet

A pair of lines; two lines of poetry

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Tone

The feeling of the speaker; feeling behind the speaker's words

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Allusion

A brief reference to to a well-known or significant text, person, or historical event

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Personification

Giving human-like qualities to non-human objects

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Simile

A comparison created by saying that something is like or as something else.

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Imagery

Vivid description that appeals to one of the five senses

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Theme

The universal message or lesson that is developed in a text/piece of literature

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Idiom

A culturally dependent saying/phrase; a well-known saying

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Interpretation

The way a person understands, or explains, something from his/her point of view

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Inference

A conclusion drawn by a reader; an educated guess based on the text

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Rhyme Scheme

The pattern of rhyme within a poem

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Analysis

A detailed examination of the different parts of a piece of writing

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Context Clues

Hints about what a word or topic means; phrases around the word or topic that help the reader figure out the meaning of the word or topic

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Stanza

A group of lines in poetry

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Hyperbole

extreme exaggeration used to illustrate a point

بہترگ

Alliteration

The repetition of the beginning sound of consecutive words or words in close proximity to one another.

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Author's Purpose

the goal of the author; the reason an author writes

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Denotation

The literal, or "dictionary", definition of a word.

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Figurative Language

Language that uses phrases that are different from the literal meaning of those phrases; language that is not literal

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Euphemism

a substitution of a "harsh" term with milder or less harsh phrase.

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Connotation

The emotional meaning of a word; emotions associated with a word

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Oxymoron

a phrase created by two words that contradict each other

Characterization

The way an author reveals the personality of a character

Do not go gentle into that good night

Dylan Thomas, 1914 - 1953

Do not go gentle into that good night,
Old age should burn and rave at close of day;
Rage, rage against the dying of the light.

Though wise men at their end know dark is right,
Because their words had forked no lightning they
Do not go gentle into that good night.

Good men, the last wave by, crying how bright
Their frail deeds might have danced in a green bay,
Rage, rage against the dying of the light.

Wild men who caught and sang the sun in flight,
And learn, too late, they grieved it on its way,
Do not go gentle into that good night.

Grave men, near death, who see with blinding sight
Blind eyes could blaze like meteors and be gay,
Rage, rage against the dying of the light.

And you, my father, there on the sad height,
Curse, bless, me now with your fierce tears, I pray,
Do not go gentle into that good night.

Rage, rage against the dying of the light.

- 1) How many stanzas?
- 2) How many lines in each stanza?
- 3) What is the theme of the poem?
- 4) What is the rhyme scheme?
- 5) Are there any words that have a different definition in the poem than they have today?

Do not go gentle...

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S	SPEAKER Speaking to...? Situation?	
P	PARAPHRASE What's it about? <i>One-three sentences</i>	
F	FIGURATIVE DEVICES Look beyond the literal at <i>figurative</i> and <i>sound</i> devices. Give examples. How do they affect meaning, feeling?	
A	ATTITUDE Analyze narrator's and/or poet's attitude (TONE)	
S	SHIFTS Note shifts in tone, subject, speaker, situation, or diction.	
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Annotate

I Wandered Lonely as a Cloud

Launch Audio in a New Window

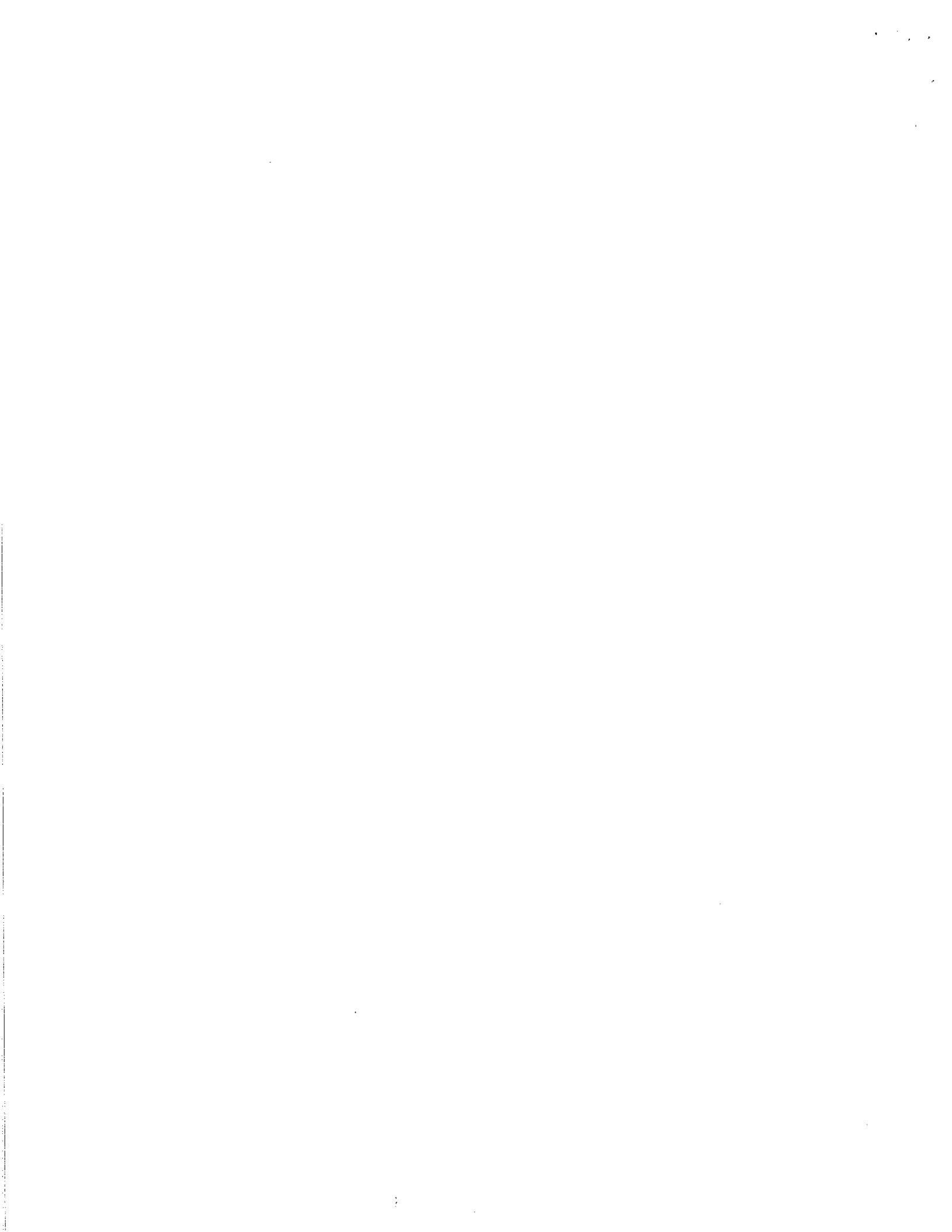
BY WILLIAM WORDSWORTH

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced; but they
Out-did the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company:
I gazed—and gazed—but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.



Metaphors

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Bean Eaters

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The Bean Eaters

BY GWENDOLYN BROOKS

They eat beans mostly, this old yellow pair.
Dinner is a casual affair.
Plain chipware on a plain and creaking wood,
Tin flatware.

Two who are Mostly Good.
Two who have lived their day,
But keep on putting on their clothes
And putting things away.

And remembering ...
Remembering, with twinklings and twinges,
As they lean over the beans in their rented back room that is full of beads
and receipts and dolls and cloths, tobacco crumbs, vases and fringes.

“Metaphors” by Sylvia Plath

I'm a riddle in nine syllables,
An elephant, a ponderous house,
A melon strolling on two tendrils.
O red fruit, ivory, fine timbers!
This loaf's big with its yeasty rising.
Money's new-minted in this fat purse.
I'm a means, a stage, a cow in calf.
I've eaten a bag of green apples,
Boarded the train there's no getting off.

A Supermarket in California

BY ALLEN GINSBERG

What thoughts I have of you tonight, Walt Whitman, for I walked down the sidestreets under the trees with a headache self-conscious looking at the full moon.

In my hungry fatigue, and shopping for images, I went into the neon fruit supermarket, dreaming of your enumerations!

What peaches and what penumbras! Whole families shopping at night! Aisles full of husbands! Wives in the avocados, babies in the tomatoes!—and you, Garcia Lorca, what were you doing down by the watermelons?

I saw you, Walt Whitman, childless, lonely old grubber, poking among the meats in the refrigerator and eyeing the grocery boys.

I heard you asking questions of each: Who killed the pork chops? What price bananas? Are you my Angel?

I wandered in and out of the brilliant stacks of cans following you, and followed in my imagination by the store detective.

We strode down the open corridors together in our solitary fancy tasting artichokes, possessing every frozen delicacy, and never passing the cashier.

Where are we going, Walt Whitman? The doors close in an hour. Which way does your beard point tonight?

(I touch your book and dream of our odyssey in the supermarket and feel absurd.)

Will we walk all night through solitary streets? The trees add shade to shade, lights out in the houses, we'll both be lonely.

Will we stroll dreaming of the lost America of love past blue automobiles in driveways, home to our silent cottage?

Ah, dear father, graybeard, lonely old courage-teacher, what America did you have when Charon quit poling his ferry and you got out on a smoking bank and stood watching the boat disappear on the black waters of Lethe?

Supermarket in California

SOAPSTONE Graphic Organizer

Title of Piece: Author:		
Speaker	The voice that tells the story, or in nonfiction, the author. What do we know about the writer's life and views that shape this text?	
Occasion	The time and place of the piece; the current situation or context which gave rise to the writing or speech.	
Audience	The group of readers to whom this piece is directed. The audience may be one person, a small group, or a large group. What qualities, beliefs, or values do the audience members have in common?	
Purpose	The reason behind the text. What does the speaker, writer, or filmmaker want the audience to do, feel, say or choose? In literature, we call this the theme of the piece.	
Subject	The general topic, content, and ideas contained in the text. What is this piece about?	
Tone	What choice of words and use of rhetorical devices let you know the speaker's tone? Is the tone light-hearted or deadly serious? Mischievous or ironic?	

Song/Poetry Analysis Worksheet

Name: _____

Figurative Language (metaphor, personification, hyperbole, irony, paradox, idiom, pun, etc.):

Allusion/Inference (subtle reference to something outside of a work):

Imagery (sight, sound, taste, smell, touch):

Sound Devices (rhyme, alliteration, assonance, onomatopoeia, etc.):

Theme (the central topic/idea of the work; provide two examples):

Moral/Lesson (the work's underlying message):

Mood/Tone (the emotion the reader feels/the emotion the author gives to the work):

Context (what personal or historical events influenced the work):

Audience (who the work was written for):

Purpose (persuade, explain, inform, entertain, socialize, instruct, inquire, describe):

Title (meaning, significance):

Slam poetry

PERFORMANCE POETRY WRITTEN BY: Meliza Banales

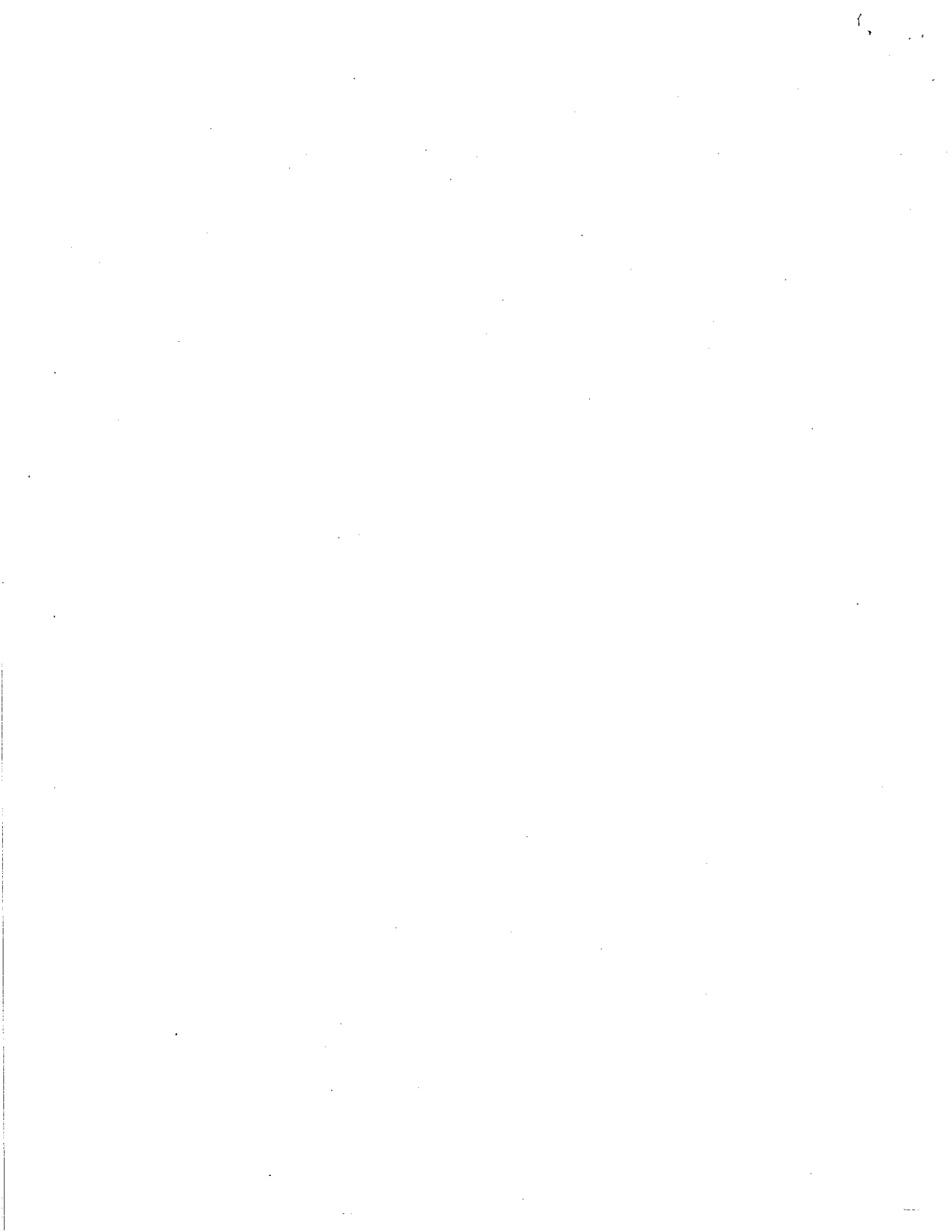
Slam poetry, a form of performance poetry that combines the elements of performance, writing, competition, and audience participation. It is performed at events called poetry slams, or simply slams. The name *slam* came from how the audience has the power to praise or, sometimes, destroy a poem and from the high-energy performance style of the poets.

The concept of slam poetry originated in the 1980s in Chicago, Illinois, when a local poet and construction worker, Marc Kelly Smith, feeling that poetry readings and poetry in general had lost their true passion, had an idea to bring poetry back to the people. He created a weekly poetry event—the poetry slam—where anyone could participate. Poets would perform their work and then be judged by five random audience members on a scale of 0 to 10. Out of the five, the highest and lowest scores were dropped and the three remaining scores were added to give the poet an overall score. Whoever had the highest score at the end of the competition was deemed the winner.

Poetry slams are held in any venue that welcomes them, such as parks, bookstores, coffeehouses, and bars. Although the rules associated with poetry slams may vary by venue or event, there are general guidelines that are often adhered to:

1. Anyone, regardless of age, race, sex, education, class, disability, gender, or sexuality, can compete.
2. Poems can be about any subject but typically are supposed to be the creation of the performing poet.
3. Poems are not to exceed a three-minute limit (with 10-second grace period); if they do, points are deducted.
4. No props may be used when performing the poem.
5. No musical accompaniment or musical instruments may be used when performing, but the poet is allowed to sing, clap, hum, or make noise with the mouth or other body parts.
6. Poets may perform on their own or in groups with other poets.

Today slam poetry is considered an artistic movement as well as a genre of poetry and spoken word. The slam poetry movement inspired hundreds of poetry slams across the United States, Canada, parts of Europe, and Japan, and slam poets influenced many aspects of modern culture, such as political movements, art, media, literature, and entertainment. Smith's vision also spawned the National Poetry Slam, an annual five-day poetry slam held in a different American city each year, where teams of poets compete from cities all over the United States and Canada to determine who is the best in the genre. Though a number of poets find the competitive nature associated with slam to be unfair and the nature of the poems to be too informal and unconventional, slam poetry has become one of the most-accessible forms of poetry available.



"High School Training Ground"

Malcolm London

¹At 7:45 a.m., I open the doors to a building dedicated to building,
yet only breaks me down.
I march down hallways cleaned up after me every day by regular janitors,
but I never have the decency to honor their names.
⁵Lockers left open like teenage boys' mouths when teenage girls wear clothes
that covers their insecurities but exposes everything else.
Masculinity mimicked by men who grew up with no fathers,
camouflage worn by bullies who are dangerously armed but need hugs.
Teachers paid less than what it costs them to be here.
¹⁰Oceans of adolescents come here to receive lessons but never learn to swim,
part like the Red Sea when the bell rings.
This is a training ground.
My high school is Chicago, diverse and segregated on purpose.
Social lines are barbed wire.
¹⁵Labels like "Regulars" and "Honors" resonate.
I am an Honors but go home with Regular students
who are soldiers in territory that owns them.
This is a training ground to sort out the Regulars from the Honors,
a reoccurring cycle built to recycle the trash of this system.
²⁰Trained at a young age to capitalize,
letters taught now that capitalism raises you
but you have to step on someone else to get there.
This is a training ground
where one group is taught to lead and the other is made to follow.
²⁵No wonder so many of my people spit bars,
because the truth is hard to swallow.
The need for degrees has left so many people frozen.
Homework is stressful, but when you go home every day and your home is work,
you don't want to pick up any assignments.
³⁰Reading textbooks is stressful,
but reading does not matter
when you feel your story is already written, either dead or getting booked.
Taking tests is stressful,
but bubbling in a Scantron does not stop bullets from bursting.
³⁵I hear education systems are failing,
but I believe they're succeeding at what they're built to do –
to train you, to keep you on track,
³⁸to track down an American dream that has failed so many of us all.

Part 1: Central Argument and Analysis

1. In one to two sentences, state the central argument made by Malcolm London.
2. Then write an analysis (one paragraph) in which you provide at least two pieces of relevant textual evidence from the text that supports the central argument.

Part 2: Draw Inferences from Text

3. What can you infer about the poet's view of high school? Support your answer with textual evidence.

Part 3: Analysis of Key Detail

In lines 30-33, London states, "Reading textbooks is stressful, but reading does not matter when you feel your story is already written, either dead or getting booked."

4. Explain what he means by this phrase. (1 paragraph)
5. Analyze how this phrase emphasizes the poet's central argument. (1 paragraph)

Part 4: Evaluate

6. To what extent do you agree or disagree with the author's central argument? Cite specific textual evidence to support your answer.

MARTIN NIEMÖLLER: "FIRST THEY CAME FOR THE SOCIALISTS..."

Martin Niemöller (1892–1984) was a prominent Protestant pastor who emerged as an outspoken public foe of Adolf Hitler and spent the last seven years of Nazi rule in concentration camps. Niemöller is perhaps best remembered for the quotation:

*First they came for the Socialists, and I did not speak out—
Because I was not a Socialist.
Then they came for the Trade Unionists, and I did not speak out—
Because I was not a Trade Unionist.
Then they came for the Jews, and I did not speak out—
Because I was not a Jew.
Then they came for me—and there was no one left to speak for me.*

The quotation stems from Niemöller's lectures during the early postwar period. Different versions of the quotation exist. These can be attributed to the fact that Niemöller spoke extemporaneously and in a number of settings. Much controversy surrounds the content of the poem as it has been printed in varying forms, referring to diverse groups such as Catholics, Jehovah's Witnesses, Jews, Trade Unionists, or Communists depending upon the version. Nonetheless his point was that Germans—in particular, he believed, the leaders of the Protestant churches—had been complicit through their silence in the Nazi imprisonment, persecution, and murder of millions of people.

Only in 1963, in a West German television interview, did Niemöller acknowledge and make a statement of regret about his own antisemitism (see Gerlach, 2000, p. 47). Nonetheless, Martin Niemöller was one of the earliest Germans to talk publicly about broader complicity in the Holocaust and guilt for what had happened to the Jews. In his book *Über die deutsche Schuld, Not und Hoffnung* (published in English as *Of Guilt and Hope*)—which appeared in January 1946—Niemöller wrote: "Thus, whenever I chance to meet a Jew known to me before, then, as a Christian, I cannot but tell him: 'Dear Friend, I stand in front of you, but we can not get together, for there is guilt between us. I have sinned and my people has sinned against thy people and against thyself.'"

1) How is this poem still relevant in today's world?

2) How is this poem no longer relevant to today's world?

First They Came for the Socialists

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Weekend Glory

Some clichty folks
don't know the facts,
posin' and preenin'
and puttin' on acts,
stretchin' their backs.

They move into condos
up over the ranks,
pawn their souls
to the local banks.
Buying big cars
they can't afford,
ridin' around town
actin' bored.

If they want to learn how to live life right
they ought to study me on Saturday night.

My job at the plant
ain't the biggest bet,
but I pay my bills
and stay out of debt.
I get my hair done
for my own self's sake,
so I don't have to pick
and I don't have to rake.

Take the church money out
and head cross town
to my friend girl's house
where we plan our round.
We meet our men and go to a joint
where the music is blue
and to the point.

Folks write about me.
They just can't see
how I work all week
at the factory.
Then get spruced up
and laugh and dance
And turn away from worry
with sassy glance.

They accuse me of livin'
from day to day,
but who are they kiddin'?
So are they.

My life ain't heaven
but it sure ain't hell.
I'm not on top
but I call it swell
if I'm able to work
and get paid right
and have the luck to be Black
on a Saturday night.

Maya Angelou

Weekend Glory

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Occasion	The time and place of the piece; the current situation or context which gave rise to the writing or speech.	
Audience	The group of readers to whom this piece is directed. The audience may be one person, a small group, or a large group. What qualities, beliefs, or values do the audience members have in common?	
Purpose	The reason behind the text. What does the speaker, writer, or filmmaker want the audience to do, feel, say or choose? In literature, we call this the theme of the piece.	
Subject	The general topic, content, and ideas contained in the text. What is this piece about?	
Tone	What choice of words and use of rhetorical devices let you know the speaker's tone? Is the tone light-hearted or deadly serious? Mischievous or ironic?	

ALL DREAMS MATTER

In a dream I envisioned all of the "protestors" dropping their banners, joining hands, making an agreement to meet every evening for as long as necessary to bring about the changes that would ensure the meaning of the lives that matter.

Imagine what could happen if those thousands of people gathered in a neighborhood, walked through the streets and playgrounds picking up the drug paraphernalia that endangers their children; sat on the park benches as children played of a summer evening; stood as one in the face of the drug dealers.

Imagine what could happen if the preachers stopped preaching and started acting; politicians stopped pontificating, showed up when the camera crews left.

Imagine what could happen if the protestors stopped shouting and started talking to each other, listening to each other, sat down with each other to share a cup of coffee, a sunset, an evening without fear.

All lives matter.....to someone....Every death is a scar upon humanity. Every tear an acid pain etched into a heart, every night an endless darkness, every sunrise an emptiness.

I dream dreams too long dreamt, too long unfulfilled.

I close my eyes in silent protest of shattered dreams hoping that somehow we can piece the dreams together because all dreams matter.

We Are Brothers

Don't look at me

As though I am an alien or a stranger,

Don't let the dagger of antipathy

Fly out of your eyes.

I am your neighbor.

Don't call me a foe, an antagonist or a rival.

Don't roll up your mistrustful sleeves for a fight.

I am your friend

Don't hold this murderous weapon in your kind hand.

Don't deny me the right to work, to eat, or to live.

I am your brother.

If destiny willed me to be born

On this side of the frontier line,

If my parents wished me

To wear these clothes

And taught me their own dances,

Do we have to be adversaries?

If fate desired me to speak
This tongue foreign to you
And our skins' color to differ,
Do we have to be competitors?

If necessity decided for us
To live in this country,
In the North, South, East, or West,
Do we have to be opponents?

The Stars and Stripes

The Stars and Stripes our nation's Flag
Represents "for which it stands"
Not for the issues facing us
Here and in foreign lands

Represents not what our country is
But what it ought to be
A shining light for all the world
From sea to shining sea

Through many battles overhead
Flew the red, the white, the blue
Many died respecting it
You should respect it too

Not a soap box on the ground
But in the wind to freely wave
How some are using it today
Has founders turning in their graves

If you can't give it honor
Maybe you should leave this land
Don't sit stupidly in protest
When it's honored by the band

Stand and place your hand on heart
Sing the anthem if you will
Leave this country, if you can't do that
You have no respect, I've had my fill

- ① Annotate these poems
- ② Colon block lit devices
- ③ Find ways the poems connect.

What is an Acrostic Poem?

An acrostic poem is a type of poetry where the first, last or other letters in a line spell out a particular word or phrase. The most common and simple form of an acrostic poem is where the first letters of each line spell out the word or phrase.

Example – An acrostic poem using the beginning of lines

An acrostic poem
Creates a challenge
Random words on a theme
Or whole sentences that rhyme
Select your words carefully
To form a word from top to bottom
Is the aim of this poetry style
Choose a word then go!

A less common and slightly more difficult type of an acrostic poem is where the last letter of each line spells out the word or phrase.

Example - An acrostic poem using the end of lines

Just woken up, I'm famished! Fancy a banan **A**
Oh dear, none in the fruit bowl. Wish I could do magi **C**
Like Harry Potter. Over there I do see a pea **R**
That's boring. How about sausages and mashed potato? **O**
Check the fridge - there's only mouldy cheese and two grape **S**
Even with my skills, I can't make much with tha **T**
What I really want is sweeties, shame there's only a kiw **I**
Phew, food dilemma over. I've been invited to a picnic! **C!**

Finally, the more difficult type is where letters in the middle of the acrostic spell out the word or phrase.

Example - An acrostic poem using the middle of the lines

Fancy Writing **A** poem?
Pick a topic of your choice
You can write about anything
Let your imagination run wild
Choose the right words
Writing your thoughts on paper
Nothing is impossible
Be creative!



Name: _____

Date: _____

Poetry Writing: Please Create Two Poems Meeting the Following Requirements

Title: _____ (Lyric Poem)

_____ (a)

_____ (a)

_____ (b)

_____ (b)

_____ (c)

_____ (c)

_____ (c)

_____ (c)

Looking For: rhyme scheme, use of syllables, use of figurative language,

Title: _____ (Blank Verse)

Acrostic Poem