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**Haikuing History:
Using Poetry to
Revive History**

Haikuing

History

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Goals and Objectives

FLORIDA STATE STANDARDS

READING STANDARDS FOR LITERATURE, INFORMATIONAL TEXT, AND LITERACY IN SOCIAL STUDIES

- Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. LAFS.910.RL.1.1, LAFS.910.RI.1.1, LAFS.910.RH.1.1
- Determine a theme or central idea of a text and analyze in detail its development. LAFS.910.RI.1.2, LAFS.910.RL.1.2, LAFS.910.RH.1.2
- Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings. LAFS.910.RL.2.4, LAFS.910.RI.2.4, LAFS.910.RH.2.4
- Compare and contrast treatments of the same topic in several primary and secondary sources. LAFS.910.RH.3.9

WRITING STANDARDS

- Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through effective selection, organization, and analysis of content. LAFS.910.W.1.2
- Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. LAFS.910.W.2.4
- Develop and strengthen writing as needed by planning, revising, editing, and rewriting. LAFS.910.W.2.5
- Use technology to produce, publish, and update writing projects. LAFS.910.W.2.6

SPEAKING AND LISTENING STANDARDS

- Initiate and participate effectively in a range of collaborative discussions with diverse partners on various topics, texts, and issues, while building on others' ideas and expressing their own ideas clearly and persuasively. LAFS.910.SL.1.1
- Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style. LAFS.910.SL.2.4
- Make strategic use of digital media in presentations to enhance understandings of findings. LAFS.910.SL.2.5
- Adapt speech to a variety of contexts and tasks, demonstrating command of formal English. LAFS.910.SL.2.6

Course Outline/Overview

Haikuing History addresses Florida State Standards in Reading, Writing, Speaking and Listening. Students learn to use different skills and strategies (e.g. DIDS, SOAPStone) to read, comprehend, and understand various texts (stories, poetry, articles, textbook, interviews, etc.). In addition, students write for many purposes, tasks, and audiences about the historical events in the project; their final writing is a multiple stanza haiku about their historical event/social issue. Students also listen and watch film clips, documentaries, and interviews about the historical events in the project. Students speak and participate in discussions to understand the historical events and perform their poems at the Open Mic Day, as well. In Social Studies/History, students read, view, and discuss historical documents, documentaries, and events of significant importance.

1. In Reading, students learn strategies to assist them in comprehension and analysis of texts both fiction and non-fiction.
2. In Language Arts, students read literature related to the historical events such as excerpts from slave narratives, speeches during the civil rights movements, poems about the holocaust, etc.
3. Students choose a social issue or historical event they felt strongly about (e.g. 9-11, holocaust, slavery, voting rights - Selma).
4. Students conduct additional research on their issue to gather more knowledge and view images related to their choice.
5. Students begin completing a Writing Plan where they had to write about images, sensory details, facts, and symbols that were associated with their topics. This is the planning for their poems. They use these planning sheets to develop their haiku poems about social issues.
6. After poems are complete, students participate in an Open Mic Day, similar to a Poetry Slam (performance of original poems using props, dramatics, music, etc. in presentations), where they perform their poems to an audience (parents, teachers, administrators, other students, staff, community members, etc.).

Lesson Plans

1. In Social Studies/History, students read, view, and discuss historical documents, documentaries, and events of significant importance such as slavery and women's rights using the comprehension and analysis strategy called SOAPSTONE for non-fiction and SIFT for fiction:

S.O.A.P.S.TONE.

SOAPSTONE is a core reading and thinking strategy for AP Language. Critical readers SOAPSTONE their text. This method that helps readers identify and understand the relationships of each part of SOAPSTONE structure. Think of the strategy as a means of breaking down a text to its most basic structure, which is a foundational skill for AP Language. Below are each of the individual elements of the strategy and the questions that critical readers should ask themselves about the text. When discussing or writing about a text, critical responses should include answers to SOAPSTONE questions.

<u>Speaker</u>	Who is the voice that tells the story? Is the author also the speaker? What point of view does the audience get? Is there more than one speaker? Is there a clearly identified speaker? What assumptions can be made about the speaker? What is the age, gender, class, emotional state, and education of the speaker? How does the speaker's background shape his or her point of view?
<u>Occasion</u>	What is the time and place of the piece—the (rhetorical) context that encouraged this writing to happen? Is it a memory, a description, an observation a valedictory, a diatribe, an elegy, a declaration, a critique, a journal entry, or what? What is the larger occasion, or the environment of ideas that swirl around a broad issue, of the piece? What is the immediate occasion, or the event that catches the writer's attention and triggers a response?
<u>Audience</u>	Who is the audience—the (group) of readers to whom this piece is directed? The audience may be one person, a small group, or a large group; it may be a certain person or certain people. Is there a primary audience? Secondary? Are there multiple audiences or a single audience? Does the speaker identify an audience? What assumptions exist about the intended audience?
<u>Purpose</u>	Why was this text written? What does the speaker want the audience to think about or do as result of reading this text? How is this message conveyed? What is the message/ How does the speaker try to spark a reaction in the audience? What techniques are used to achieve a purpose? How does the text make the audience feel? What is its intended effect? Consider the purpose of the text in order to examine the argument and its logic.
<u>Subject</u>	What are the general topics, content, and ideas contained in the text? Can you state the subject in a few words or a single phrase? How do you know this? How does the author present the subject? Is it introduced immediately or delayed? Is the subject hidden? Is there more than one subject?
<u>TONE</u>	What is the attitude of the author? In written works, it is the tone that extends meaning beyond the literal. If the author were to read aloud the passage, describe the likely tone of that voice. It is whatever clarifies the author's attitude toward the subject. What emotional sense pervades the piece? How does the diction point to tone? How does the author's diction, imagery, language, and syntax(sentence structure) convey his or her feelings?

Name: _____ Date: _____ Period: _____

Name of text: _____ Author: _____

Analytical Strategy for Fiction: SIFT

S ymbol		
I mages		
F igures of Speech		
T one and Theme		
Word	Denotation (Dictionary Definition)	Connotation (Deeper Meaning in the Text)
1.		
2.		
3.		
4.		
5.		

Additional Questions about **Theme**

1. How do the characters change from beginning to end?
2. What lessons do the characters learn? How about lessons you've learned?
3. Do you think the title relates to the theme?

Author Biography



Sojourner Truth - Women's Rights Activist, Civil Rights Activist (c. 1797–1883)
 Sojourner Truth is best known for her extemporaneous speech on racial inequalities, "Ain't I a Woman?" delivered at the Ohio Women's Rights Convention in 1851. Read more below...
 Source: Sojourner Truth, "Ain't I a Woman?" Women's Convention, Akron, Ohio, 28-29 May 1851.
 Read more: <http://www.biography.com/people/search/sojourner%20truth>
 Watch: www.youtube.com/watch?v=4vr_vKsk_h8 and <https://www.youtube.com/watch?v=XilHJc9IZvE>

Poem	Questions	SOAPS Strategy
<p align="center">Ain't I a Woman? Sojourner Truth May 28-29, 1851</p> <p>"Well, children, where there is so much racket there must be something out of kilter. I think that 'twixt the negroes of the South and the women of the North, all talking about rights, the white men will be in a fix pretty soon. But what's all this here talking about? That man over there says that women need to be helped into carriages and lifted over ditches, and to have the best place everywhere. Nobody ever helps me into carriages, or over mud-puddles, or gives me any best place! And ain't I a woman? Look at me! Look at my arm! I could have ploughed and planted, and gathered into barns, and no man could head me! And ain't I a woman? I could work as much and eat as much as a man- when I could get it- and bear the lash as well! And ain't I a woman? I have borne thirteen children, and seen them most all sold off to slavery, and when I cried out with my mother's grief, none but Jesus heard me! And ain't I a woman? Then they talk about this thing in the head; what's this they call it? [Intellect, somebody whispers] That's it, honey. What's that got to do with women's rights or negro's rights? If my cup won't hold but a pint, and yours holds a quart, wouldn't you be mean not to let me have my little half measure-full? Then that little man in black there, he says women can't have as much rights as men, 'cause Christ wasn't a woman! Where did your Christ come from? Where did your Christ come from? From God and a woman! Man had nothing to do with Him. If the first woman God ever made was strong enough to turn the world upside down all alone, these women together ought to be able to turn it back, and get it right side up again! And now they is asking to do it, the men better let them. Obliged to you for hearing me, and now old Sojourner ain't got nothing more to say."</p> <p>Summary:</p>	<p>1. Who is the speaker? What do we know about her?</p>	<p>Speaker</p>
	<p>2. What is the time and place of the speech?</p>	<p>Occasion</p>
	<p>3. Who is the audience—the (group) of people to whom this piece is directed?</p>	<p>Audience</p>
	<p>4. Why was this speech written or presented? What does the speaker want the audience to think about or do as result of hearing the speech?</p>	<p>Purpose</p>

Tone: *What is the speaker's attitude toward the subject?*

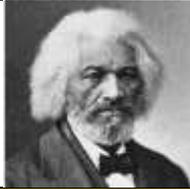
Subject:

Words that stand out related to subject:

Denotation and connotation of words that stand out:

What do these words show about the speaker's attitude toward the subject?

Author Biography



Frederick Douglass - Civil Rights Activist (c. 1818–1895)

Abolitionist leader Frederick Douglass was born into slavery in Talbot County, Maryland. He became one of the most famous intellectuals of his time, advising presidents and lecturing to thousands on a range of causes, including women’s rights and Irish home rule. Among Douglass’ writings are several autobiographies eloquently describing his experiences in slavery and his life after the Civil War. Read more: <http://www.biography.com/people/frederick-douglass-9278324>

Poem	Questions	SOAPS Strategy
<p>Chapter 6, Narrative of the Life of Frederick Douglass</p> <p>Very soon after I went to live with Mr. and Mrs. Auld, she very kindly commenced to teach me the A, B, C. After I had learned this, she assisted me in learning to spell words of three or four letters. Just at this point of my progress, Mr. Auld found out what was going on, and at once forbade Mrs. Auld to instruct me further, telling her, among other things, that it was unlawful, as well as unsafe, to teach a slave to read. To use his own words, further, he said, "If you give a nigger an inch, he will take an ell. A nigger should know nothing but to obey his master--to do as he is told to do. Learning would spoil the best nigger in the world. Now," said he, "if you teach that nigger (speaking of myself) how to read, there would be no keeping him. It would forever unfit him to be a slave. He would at once become unmanageable, and of no value to his master. As to himself, it could do him no good, but a great deal of harm. It would make him discontented and unhappy." These words sank deep into my heart, stirred up sentiments within that lay slumbering, and called into existence an entirely new train of thought. It was a new and special revelation, explaining dark and mysterious things, with which my youthful understanding had struggled, but struggled in vain. I now understood what had been to me a most perplexing difficulty--to wit, the white man's power to enslave the black man. It was a grand achievement, and I prized it highly. From that moment, I understood the pathway from slavery to freedom. It was just what I wanted, and I got it at a time when I the least expected it. Whilst I was saddened by the thought of losing the aid of my kind mistress, I was gladdened by the invaluable instruction which, by the merest accident, I had gained from my master. Though conscious of the difficulty of learning without a teacher, I set out with high hope, and a fixed purpose, at whatever cost of trouble, to learn how to read. The very decided manner with which he spoke, and strove to impress his wife with the evil consequences of giving me instruction, served to convince me that he was deeply sensible of the truths he was uttering. It gave me the best assurance that I might rely with the utmost confidence on the results which, he said, would flow from teaching me to read. What he most dreaded, that I most desired. What he most loved, that I most hated. That which to him was a great evil, to be carefully shunned, was to me a great good, to be diligently sought; and the argument which he so warmly urged, against my learning to read, only served to inspire me with a desire and determination to learn. In learning to read, I owe almost as much to the bitter opposition of my master, as to the kindly aid of my mistress. I acknowledge the benefit of both.</p> <p>Summary:</p>	<ol style="list-style-type: none"> 1. What key words or phrases does the poet use? Are the words positive, negative, or neutral? What are the denotations and connotations of the words? 2. What types of imagery does the poet use? Are these images positive, negative, or neutral? What do you see, hear, taste, smell, or touch? Which words, phrases or details help to paint this image? 3. What details does the poet include? What does he leave out? What poetic devices are evident? How do you know? What do the poetic devices mean or indicate? 4. How are the lines of the poem structured? Does it flow? Is it characterized by short, choppy sentences or long sentences? Why do you think the sentences are long or short – what do they point to? Are there punctuations? 	<p>Speaker</p> <p>Occasion</p> <p>Audience</p> <p>Purpose</p>
<p>Tone: <i>What is the speaker’s attitude toward the subject?</i></p> <p>Subject:</p> <p>Words that stand out related to subject:</p> <p>Denotation and connotation of words that stand out:</p> <p>What do these words show about the speaker’s attitude toward the subject?</p>		

2. In Reading, students learn annotation strategies to assist them in comprehension and analysis strategies such as DIDS:

HOW TO ANNOTATE AS YOU READ

- Underline or circle important words (words that surprise you, or words that create strong pictures in your mind as you read)
- Write your thoughts/ conclusions/ interpretations in the margin
- Paraphrase sections of the poem
- Write a short summary at the end
- Write a question: what is confusing? What are you wondering about?
- Write what you think is the most important feeling conveyed
- Draw a picture of what you are thinking or imagining
- Comment on a word or phrase that conveys a strong image or feeling
- Reflect on the message the author wants to convey (theme)

UNDERSTANDING POETRY (DIDS Strategy)

To start your analysis of any poem, you must first read the text and then revisit it to dig deeper. This process will allow you to comprehend and appreciate an author's message or experience.

If you were going to analyze a painting, you would consider the use of color or the type of brushstroke an artist used; in analyzing poetry, you need to consider the following elements:

- WORDS
- IMAGES
- FIGURATIVE LANGUAGE
- MEANING
- STRUCTURE
- TONE

Writers generate feelings in their audience by using words that express specific tones. When we speak, we use our tone of voice to indicate how we are feeling. In writing, we do not have the benefit of sound to express tone. Instead, writers must select different words that spark strong feelings in their readers. A writer's diction or word choice demonstrates **TONE**, which helps readers have emotional reactions to the text. (**MOOD** is the result of that attitude; it is the feeling the reader gets during and after reading and is influenced by setting, conflict, theme and characterization.)

Diction is a fancy word to describe an author's word choice. Most words have feelings associated with them; these feelings can be positive, negative, or neutral. Depending on the attitude you want to convey and the mood you want to create, you might choose a negative or positive word. The important thing to know is that we do choose our words, and depending on how we use them, they can have a powerful effect.

What key words or phrases does the poet use? Are the words positive, negative, or neutral?



Imagery is anything that appeals to our senses: sight, taste, touch, sound, and smell. Imagery is very helpful in creating tone because it invites readers to share in the experience. We all know and have a reaction to old garbage that oozes from a tear in the bag, or to grandma's apple pie, piping hot and baked to golden perfection. Hopefully the reactions are different! The images an author chooses tell us, the readers, how he or she feels about the thing being described.

What types of imagery does the poet use? Are these images positive, negative, or neutral?

Details refer to what facts a writer chooses to include and what he or she omits.

What details does the poet include? What does he leave out?

Syntax is the same thing as sentence structure. Syntax is another way that authors invite readers to "feel" their attitude and understand their experience. *Short, choppy sentences* affect the pacing of the passage and could communicate urgency, anger, excitement, fear, etc. *Questions* might convey confusion, anxiety, anticipation, sadness, etc. *Exclamation marks* could communicate many of the same emotions in addition to excitement or anger. *Long sentences* might communicate a laid-back, calm, nostalgic, thoughtful attitude; they slow the reader down and cause us to experience **the same attitude**.

How are the lines of the poem structured? Does it flow? Is it characterized by short, choppy sentences or long sentences? Are there punctuations?

3. In Language Arts, students read literature related to the historical events such as poems about slavery:

Author Biography		
	<p>Phillis Wheatley - Poet (c. 1753–1784) Born in Senegal about 1753, poet Phillis Wheatley was brought to Boston, Massachusetts, on a slave ship in 1761, and was purchased by John Wheatley as a personal servant to his wife. The Wheatleys educated Phillis, and she soon mastered Latin and Greek, and began writing poetry. She published her first poem at age 12, and her first volume of poetry, <i>Poems on Various Subjects, Religious and Moral</i>, in 1773. She was the first black poet in America to publish a book. She died in Boston in 1784. Read more below... Sources: http://www.biography.com/people/phillis-wheatley-9528784 & http://www.poets.org/poetsorg/poet/phillis-wheatley</p>	
Poem	Questions	DIDS Strategy
<p style="font-size: 1.2em; font-weight: bold;">On Being Brought from Africa to America</p> <p>Phillis Wheatley, 1753 – 1784</p> <p>‘Twas mercy brought me from my <i>Pagan</i> land, Taught my benighted soul to understand That there’s a God, that there’s a <i>Saviour</i> too: Once I redemption neither sought nor knew. Some view our sable race with scornful eye, “Their colour is a diabolic die.” Remember, <i>Christians, Negros</i>, black as <i>Cain</i>, May be refin’d, and join th’ angelic train.</p> <p style="background-color: yellow;">Summary:</p>	<p>1. What key words or phrases does the poet use? Are the words positive, negative, or neutral? What are the denotations and connotations of the words?</p>	Diction
	<p>2. What types of imagery does the poet use? Are these images positive, negative, or neutral? What do you see, hear, taste, smell, or touch? Which words, phrases or details help to paint this image?</p>	Imagery
	<p>3. What details does the poet include? What does he leave out? What poetic devices are evident? How do you know? What do the poetic devices mean or indicate?</p>	Details
	<p>4. How are the lines of the poem structured? Does it flow? Is it characterized by short, choppy sentences or long sentences? Why do you think the sentences are long or short – what do they point to? Are there punctuations?</p>	Syntax
<p>Theme: What message does the poet want readers to take away? See: http://mrkameranenglish9.weebly.com/uploads/3/8/6/9/38695419/theme_powerpoint.pdf & https://www.youtube.com/watch?v=p4gME64SkxM for help. Great Idea (see http://www.thegreatideas.org/103ideasalpha.html) : Message: Thematic Statement:</p>		

Author Biography



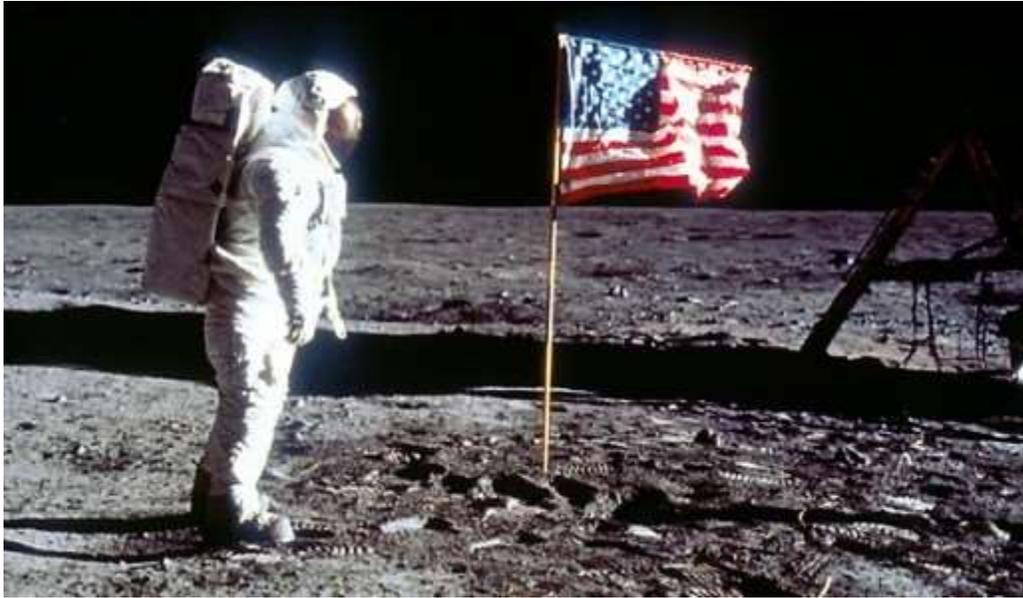
Maya Angelou-- Poet, Author, Civil Rights Activist (1928–2014)

Maya Angelou is a poet and award-winning author known for her acclaimed memoir *I Know Why the Caged Bird Sings* and her numerous poetry and essay collections. Read more: <http://www.biography.com/people/maya-angelou-9185388>

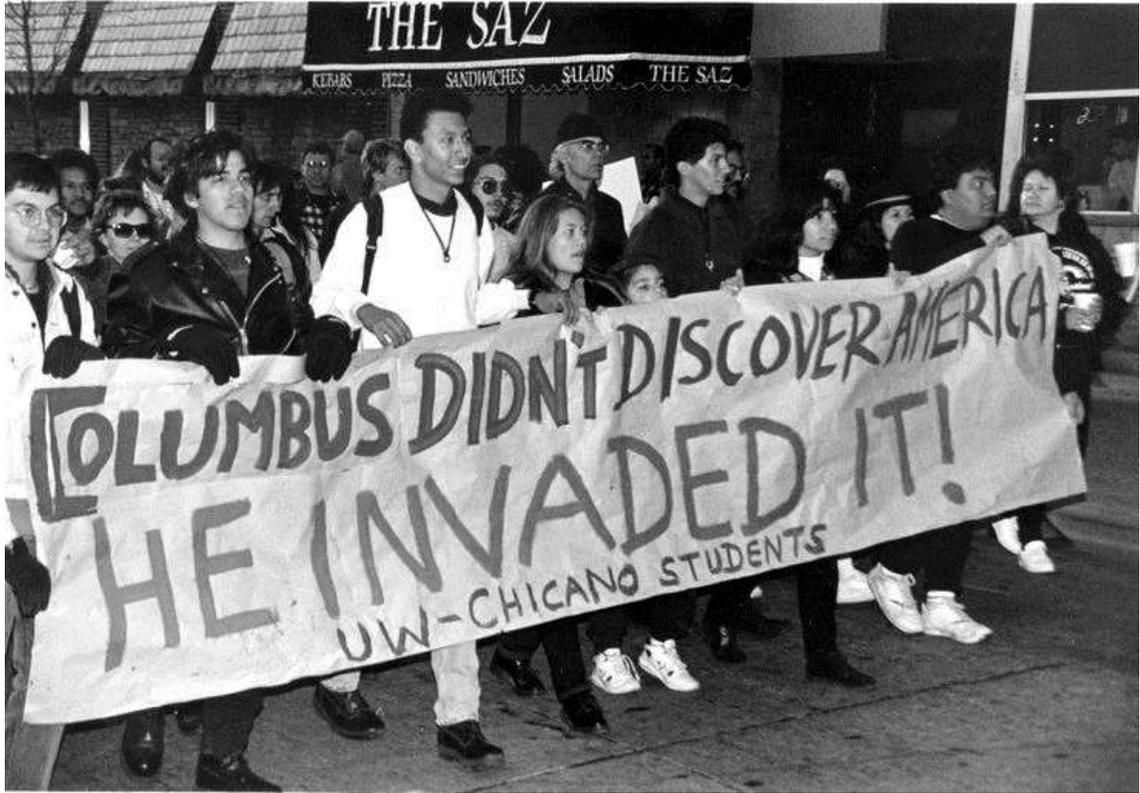
Poem	Questions	DIDS Strategy
<p>Still I Rise Maya Angelou, 1928 – 2014</p> <p>You may write me down in history With your bitter, twisted lies, You may trod me in the very dirt But still, like dust, I'll rise.</p> <p>Does my sassiness upset you? Why are you beset with gloom? 'Cause I walk like I've got oil wells Pumping in my living room.</p> <p>Just like moons and like suns, With the certainty of tides, Just like hopes springing high, Still I'll rise.</p> <p>Did you want to see me broken? Bowed head and lowered eyes? Shoulders falling down like teardrops, Weakened by my soulful cries?</p> <p>Does my haughtiness offend you? Don't you take it awful hard 'Cause I laugh like I've got gold mines Diggin' in my own backyard.</p> <p>You may shoot me with your words, You may cut me with your eyes, You may kill me with your hatefulness, But still, like air, I'll rise.</p> <p>Does my sexiness upset you? Does it come as a surprise That I dance like I've got diamonds At the meeting of my thighs?</p> <p>Out of the huts of history's shame I rise Up from a past that's rooted in pain I rise I'm a black ocean, leaping and wide, Welling and swelling I bear in the tide.</p> <p>Leaving behind nights of terror and fear I rise Into a daybreak that's wondrously clear I rise Bringing the gifts that my ancestors gave, I am the dream and the hope of the slave. I rise I rise I rise.</p> <p>Summary:</p>	<p>1. What key words or phrases does the poet use? Are the words positive, negative, or neutral? What are the denotations and connotations of the words?</p>	<p>Diction</p>
	<p>2. What types of imagery does the poet use? Are these images positive, negative, or neutral? What do you see, hear, taste, smell, or touch? Which words, phrases or details help to paint this image?</p>	<p>Imagery</p>
	<p>3. What details does the poet include? What does he leave out? What poetic devices are evident? How do you know? What do the poetic devices mean or indicate?</p>	<p>Details</p>
	<p>4. How are the lines of the poem structured? Does it flow? Is it characterized by short, choppy sentences or long sentences? Why do you think the sentences are long or short – what do they point to? Are there punctuations?</p>	<p>Syntax</p>
<p>Theme: <i>What message does the poet want readers to take away?</i> See: http://www.thegreatideas.org/103ideasalpha.html for help.</p> <p>Great Idea (see http://www.thegreatideas.org/103ideasalpha.html):</p> <p>Message:</p> <p>Thematic Statement:</p>		

4. Students choose a social issue or historical event they felt strongly about. The teacher can show students images of events to pique the interest of the students such as these:









5. Students conduct additional research on their issue to gather more knowledge and view images related to their choice.

Research Cards

Web Site/Printed Material Name:	From this site, I will:
Author/Organization:	Use quotes
Web Site Address or Publisher and Page #:	Use statistics/charts/images
Date Published/Updated:	Put info into my own words
This is a research-worthy site because...	Consult for background info
	List as a resource for info
Summary, paraphrase or quote of content that will be used:	

Reliability of Sources

Information below is from: <https://uknowit.uwgb.edu/page.php?id=30276>

Also see: <https://owl.english.purdue.edu/owl/resource/588/02/>

There are six ways you can tell if your website is credible.

It can be challenging to determine whether a website you're using is credible, but here are a few things to look for:

1. Author – Information on the internet with a listed author is one indication of a credible site. The fact that the author is willing to stand behind the information presented (and in some cases, include his or her contact information) is a good indication that the information is reliable.
2. Date – The date of any research information is important, including information found on the Internet. By including a date, the website allows readers to make decisions about whether that information is recent enough for their purposes.
3. Sources – Credible websites, like books and scholarly articles, should cite the source of the information presented.
4. Domain – Some domains such as .com, .org, and .net can be purchased and used by any individual. However, the domain .edu is reserved for colleges and universities, while .gov denotes a government website. These two are usually credible sources for information (though occasionally a university will assign a .edu address to each of its students for personal use, in which case use caution when citing).
5. Site Design – This can be very subjective, but a well-designed site can be an indication of more reliable information. Good design helps make information more easily accessible.
6. Writing Style – Poor spelling and grammar are an indication that the site may not be credible. In an effort to make the information presented easy to understand, credible sites watch writing style closely.

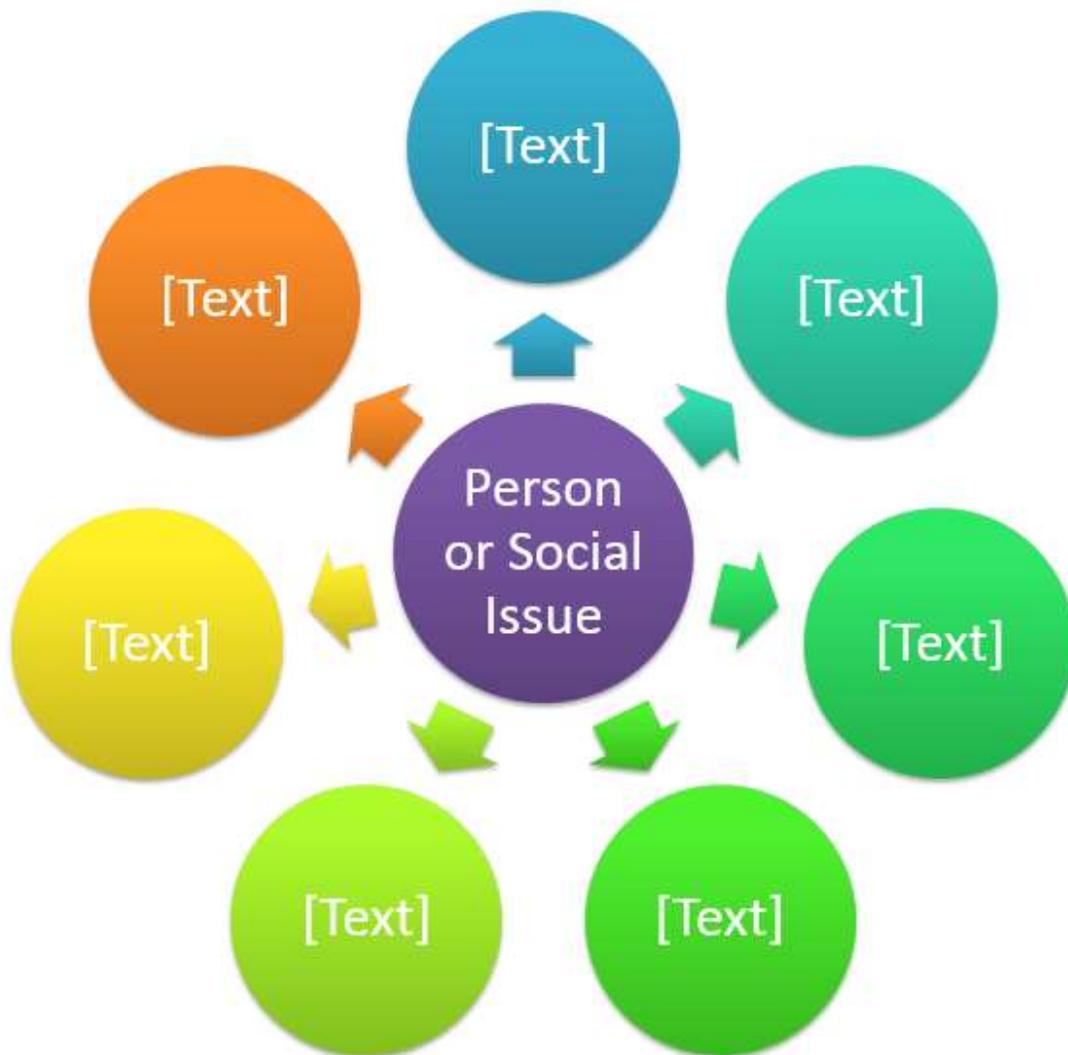
6. Students begin completing a Writing Plan where they had to write about images, sensory details, facts, and symbols that were associated with their topics. This is the planning for their poems. They use these planning sheets to develop their haiku poems about social issues.

DIRECTIONS: USE THE GRAPHIC ORGANIZERS TO PLAN A POEM YOU WILL DEVELOP LATER IN THIS UNIT.

SELECT A PERSON FROM HISTORY OR CURRENT DAY THAT HAS MADE A CONTRIBUTION TO SOCIETY OR A SOCIAL ISSUE OF SIGNIFICANT IMPORTANCE FROM ANY TIME PERIOD. COMPLETE THE GRAPHIC ORGANIZER BELOW BY WRITING ABOUT THIS PERSON OR SOCIAL ISSUE. READ THE DIRECTIONS BELOW FOR MORE SPECIFICS ABOUT YOUR PERSON OR SOCIAL ISSUE.

Prewriting Graphic Organizer 1

Use this graphic organizer to get your ideas on paper. In the circles surrounding your subject, jot down any ideas, images, words, and/or moments that come to your mind when you think of this person.



DIRECTIONS: COMPLETE THE PREWRITING GRAPHIC ORGANIZER #2 ABOUT THE SUBJECT FROM THE PREWRITING GRAPHIC ORGANIZER #1. BRAINSTORM IMAGES, WORDS, AND DETAILS RELATED TO THE PERSON OR SOCIAL ISSUE YOU SELECTED IN GRAPHIC ORGANIZER #1. FIRST SELECT AN IMAGE RELATED TO THE IMAGERY TYPE. THEN IDENTIFY AT LEAST TWO WORDS RELATED TO THE IMAGE. FINALLY, PROVIDE DETAILS IN A DESCRIPTION OF THE IMAGE. IF NECESSARY, START BY STATING: "I see..." "I hear..." "I smell..." "I taste..." "I feel..."

Prewriting Graphic Organizer 2

Use this graphic organizer to brainstorm images, words, and details of your subject.

	IMAGES	WORDS	DETAILS
sight	Text	Text	Text
smell	[Text]	[Text]	[Text]
sound	Text	Text	Text
touch	Text	Text	Text
taste	[Text]	[Text]	[Text]

DIRECTIONS: START WRITING YOUR POEM. THINK ABOUT THE STRUCTURE YOU WANT TO USE: Will your poem rhyme? Will you use punctuations? Will your sentences be long with elaborate details or short to get right to your point? Will you have stanza, each one addressing one point about your topic?

AFTER COMPLETING PREWRITING GRAPHIC ORGANIZERS #1 AND #2, YOU WILL WRITE YOUR POEM USING SPECIFIC DICTION, IMAGERY, DETAILS, SYNTAX, AND POETIC DEVICES. YOUR POEM WILL BE YOUR CONTRIBUTION TO THE CLASS POETRY SLAM.

Diction

- Three words with heightened connotation:
- 1.
- 2.
- 3.

Imagery

- Three different examples of imagery (include the image, words, and details):
- Sight:
- Taste or Smell:
- Touch or Sound:

Sound Devices

- Three sound devices (onomatopoeia, alliteration, assonance, consonance, rhyme, repetition):
- 1.
- 2.
- 3.

Figurative Devices

- Three figuratives devices (hyperbole, simile, metaphor, personification, idiom, irony, understatement, apostrophe):
- 1.
- 2.
- 3.

Syntax

- Describe three things related to your poem's structure (rhyme, rhythm, repetition, punctuations, stanzas, long sentences, short-choppy sentences, organization, flow):
- 1.
- 2.
- 3.

Sensory Details Word List

Keep the following lists of words to help you improve your writing. Using sensory words can help you provide more details and examples in your writing. Add to this list as you learn more sensory words.

Sight	Sound	Touch	Taste	Smell
bleary	bellow	balmy	appetizing	acid
blurred	blare	biting	bitter	aroma
brilliant	buzz	bristly	bland	aromatic
colorless	cackle	bumpy	creamy	fetid
dazzling	cheer	chilly	delectable	foul-smelling
dim	clamor	coarse	delicious	fragrant
dingy	clang	cold	flavorful	moldy
faded	crackle	cool	flavorless	musty
faint	creak	crawly	gingery	midorous
flashy	grumble	creepy	luscious	odiferous
gaudy	gugle	cuddly	nauseating	odor
glance	hiss	dusty	palatable	odorless
gleaming	howl	feathery	peppery	old
glimpse	hush	feverish	piquant	perfumed
glistening	jabber	fluffy	refreshing	pungent
glittering	mumble	fury	ripe	putrid
gloomy	murmur	fuzzy	rotten	rancid
glossy	mutter	goeoy	salty	rank
glowing	rant	greasy	savory	reeking
grimy	rave	gritty	scrumptious	scent
hazy	roar	hairy	sharp	scented
indistinct	rumble	hot	sour	smell
misty	rustle	icy	spicy	spicy
peer	screech	limp	spoiled	steno
radiant	shriek	lumpy	stale	sweet
shadowy	shrill	moist	sugary	waft
shimmering	sizzle	oily	sweet	whiff
shiny	snarl	powdery	tangy	
smudged	squawk	prickly	tasteless	
sparkling	squeal	scratchy	tasty	
streaked	swish	shivery	unappetizing	
striped	thud	silky	unripe	
tarnished	thump	slimy	vinegary	
twinkling	whimper	slippery	yummy	
	yelp	spongy	zesty	
		springy		
		squashy		
		sticky		
		sweaty		
		velvety		

Exploring Japanese Poetry – The Haiku

INTRODUCTION:

Today, you explored one of the world's most popular Japanese poetry form, the haiku. You discussed history, current usage, and the ways in which the haiku can be used to craft poems about social issues and injustices.

ASSIGNMENT:

1. Take an image from the Image Bank, think of a social issue, nature, or a single natural image.
2. Study the image or issue and think about feelings, actions, etc. of the image or issue.
3. Then, write a series of haikus (5 -7) in which you explore the image and the feeling it evokes.
4. Submit your completed Haiku and image to Edmodo.
5. Tweet your haiku: #305Haiku

BACKGROUND:

Taken from: <http://www.poets.org/poetsorg/text/poetic-form-haiku>

A traditional Japanese haiku is a three-line poem with seventeen syllables, written in a 5/7/5 syllable count. Often focusing on images from nature, haiku emphasizes simplicity, intensity, and directness of expression.

Haiku began in thirteenth-century Japan as the opening phrase of renga, an oral poem, generally 100 stanzas long, which was also composed syllabically. The much shorter haiku broke away from renga in the sixteenth-century, and was mastered a century later by Matsuo Basho, who wrote this classic haiku:

An old pond!
A frog jumps in—
the sound of water.

Haiku was traditionally written in the present tense and focused on associations between images. There was a pause at the end of the first or second line, and a "season word," or kigo, specified the time of year.

As the form has evolved, many of these rules—including the 5/7/5 practice—have been routinely broken. However, the philosophy of haiku has been preserved: the focus on a brief moment in time; a use of provocative, colorful images; an ability to be read in one breath; and a sense of sudden enlightenment and illumination.

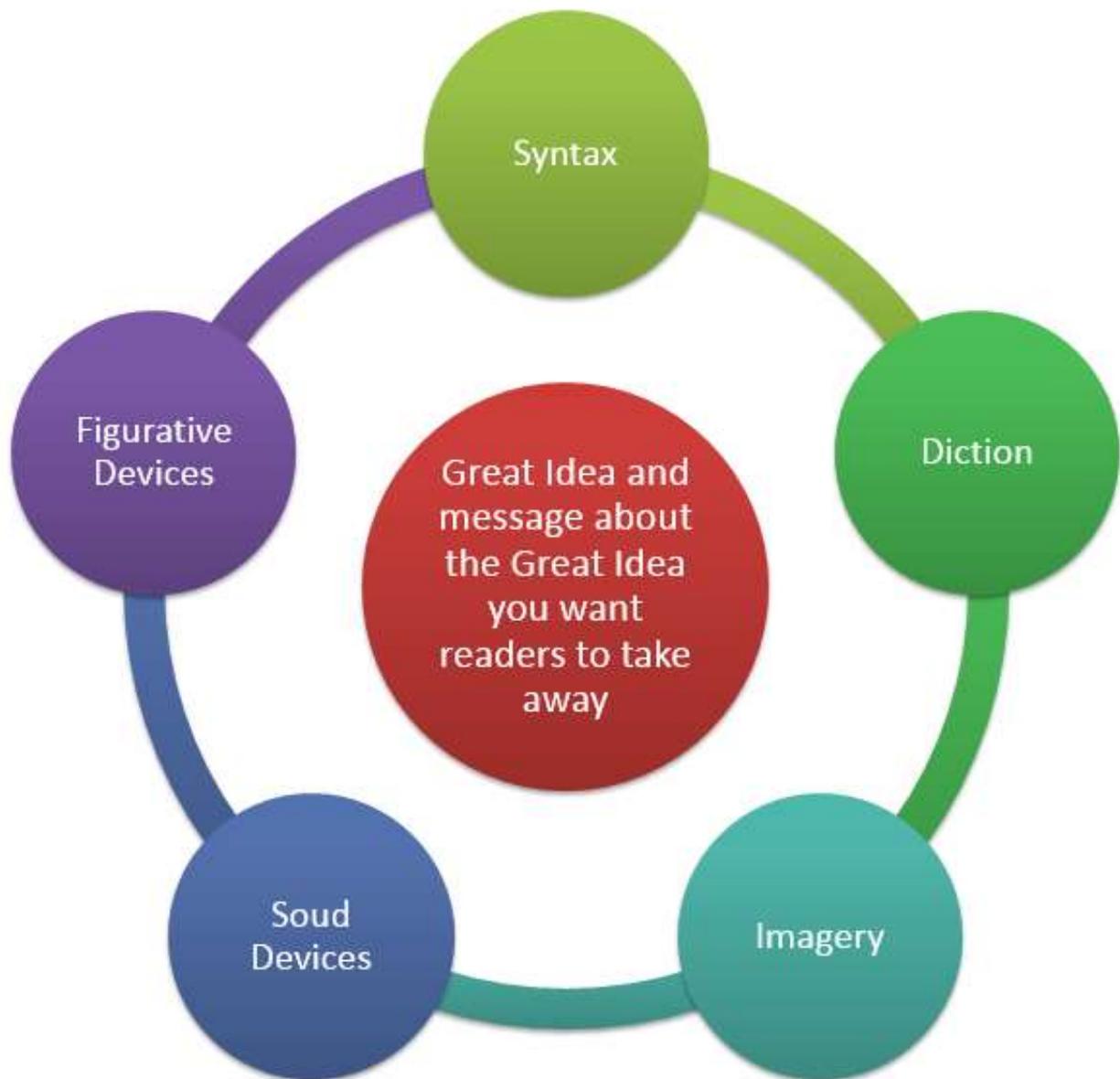
This philosophy influenced poet Ezra Pound, who noted the power of haiku's brevity and juxtaposed images. He wrote, "The image itself is speech. The image is the word beyond formulated language." The influence of haiku on Pound is most evident in his poem "In a Station of the Metro," which began as a thirty-line poem, but was eventually pared down to two:

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

DIRECTIONS: ASK A PEER TO COMPLETE THE GRAPHIC ORGANIZER FOR YOUR POEM BEFORE SUBMITTING YOUR POEM TO BE GRADED. COMPLETE IT A SECOND TIME FOR YOUR OWN POEM AND SUBMIT THIS GRAPHIC ORGANIZER WITH YOUR POEM.

USE THIS GRAPHIC ORGANIZER / RUBRIC TO VERIFY THAT YOU HAVE MET ALL THE REQUIREMENTS FOR YOUR POEM. YOU WILL COMPLETE IT AND SUBMIT WITH YOUR POEM. HAVE A PEER OR PARENT COMPLETE IT TO SEE IF YOU HAVE MET ALL THE REQUIREMENTS, AS WELL.

RUBRIC FOR ASSESSMENT



7. After poems are complete, students participate in an Open Mic Day, similar to a Poetry Slam (performance of original poems using props, dramatics, music, etc. in presentations), where they perform their poems to an audience (parents, teachers, administrators, other students, staff, community members, etc.).



Open Mic

Ms. Singh's Class
 Robert Morgan Educational Center
 Room T-029
 10th Grade Language Arts Honors/Gifted
 Wednesday, March 25th

Thank you to all 10th grade honors/gifted students who participated in Open Mic, and to the students who helped from periods 2 & 5.
 A special thanks goes out to the guests who read their poems, and to the band for their performance, thanks "Your Favorite Pseudonym!"



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What is Open

After studying poetry and its elements, Open Mic Day is offered to students to give them the opportunity to showcase their creative writing abilities and

poetic skills!

Agenda

- Welcome
- Musical Selection
- Special Guest—Niko Basset
- Student Poets—Period 2
- Special Guest—Kameron Williams
- Student Poets—Periods 3 & 4
- Special Guest—Alex
- Music by "Your Favorite Pseudonym"
- Special Guest—De'Andre Binder
- Student Poets—Period 5
- Musical Selection
- Door Prizes
- Open Mic Reflection
- Closing




Open Mic Reflection

Write a journal response after Open Mic and post your response on the Portal.

Consider the following questions as you reflect on the performances:

1. What did you learn about someone that you didn't expect?
2. Who surprised you the most? Why?
3. Whose poetry did you most admire? Why?
4. Would you want to do this again? Why or why not?

Thank You

Your participation in Open Mic 2009 is greatly appreciated. Not only did you set the tone for creativity and originality in your poetry performance, you also raised the bar for students because of your effort and passion for what you do. Your hard-work is what makes the experience in the classroom a pleasurable one for students and teachers alike.

We thoroughly enjoyed your performance and hope you keep up the phenomenal work!

THANK YOU POSTCARDS TO VOLUTEERS AND PARTICIPANTS.

Supplies and Supplemental Materials

- **Classroom Materials:** class sets of books and textbooks; online articles; computer, project, speakers, SMARTBoard/Promethean.
- **Setup:** Media Center with computer access for all students; projector; podium; screen; and pointer for presenter is needed for workshops and guest speaker presentations. Also, on Open Mic Day, auditorium access is needed along with microphones, large speakers, decorations for stage, and decoration for tables outside where food and refreshments will be served.
- **Fieldtrips:** Local theater to view a play (tickets can be donated, however buses have to be secured); local college library and/or classroom; public library for research.
- **Guest Speakers:** Speakers can be college students looking to earn experience or community hours. The Big Read Poetry Workshops with Miami Dade College and MDCPS Department of English/Language Arts can also provide speakers. Parents with expertise can volunteers as guest speakers on certain topics.
- **Workshops:** Workshops should be held in the Media Center with access projector, presentation screen, microphone, podium, space for students, and student computers.
- **Open Mic Day:** Auditorium access; microphone; large speakers; decorations for stage; decoration for tables outside where food and refreshments will be served (parents can donate these items).

Student Work Sample

After reading, discussing, and researching women's role in slavery, a student chose to write about the role of black women in society as their social issue. This student read poetry and excerpts from the slave narrative *Incidents in the Life of a Slave Girl* by Harriet Jacobs and learned about the way women slaves were mistreated and undervalued by the slave masters and wives. She transferred that knowledge to researching the role African American women play in society. She found out historical information about an African Woman in the 18th century named Saartjie Baartman. She felt strongly that because African American women were seen as objects in the past that belief continues today with the way black women are portrayed in the media and treated in society. She wrote the following haiku:

"WHO I AM"



I am a woman with brains
And integrity
They see differently

They do not hurt me any
Because I am hard to break
Like my ancestors

I am a leader
I am exquisitely made
But they don't value me

It's ok because
I'm bold like my ancestors
Dark past bright future



APPLY FOR AN IMPACT II ADAPTER GRANT!

M-DCPS teachers, media specialists, counselors or assistant principals may request funds to implement an IMPACT II idea, teaching strategy or project from the Idea EXPO workshops and/or curriculum ideas profiled annually in the *Ideas with IMPACT* catalogs from 1990 to the current year, 2015-16. Most catalogs can be viewed at The Education Fund website at www.educationfund.org under the heading, "Publications."

- Open to all K-12 M-DCPS teachers, counselors, media specialists
- Quick and easy reporting requirements
- Grants range from \$150 - \$400
- Grant recipients recognized at an Awards Reception

To apply, you must contact the teacher who developed the idea before submitting your application. Contact can be made by attending a workshop given by the disseminator, communicating via email or telephone, by visiting the disseminator in their classroom, or by having the disseminator visit your classroom.

Project funds are to be spent within the current school year or an extension may be requested. An expense report with receipts is required by May 2, 2016.

**APPLICATION DEADLINE:
December 11, 2015**

Apply online at www.educationfund.org

For more information, contact:

Edwina Lau, Program Director

305.558.4544, ext. 113

elau@educationfund.org

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