

Sixth Grade Poetry

Grade Level: 6th grade humanities

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Unit Length: Seventeen lessons

I. ABSTRACT

- A. This poetry unit contains biographies, poems and activities related to literature Core Knowledge content for sixth grade. It is designed to be taught as a companion to the Baltimore Lesson Plans. As the authors in this unit arise in the Baltimore Lessons, the teacher should teach the related poems in this unit. This unit includes one examination. This unit focuses on exposure to different poets, their poems, deriving meaning from those poems and applying the ideas and feelings found in the poems to the students' lives. Through this unit the students are also exposed to other works by those same poets and practice such skills as interpretation, oral reading, drawing, critical thinking, analyzing and story telling.

II. OVERVIEW

- A. Concept Objectives
1. To become familiar with the elements of poetry
 2. To become familiar with specific poets, poems and other works
- B. Content from the *Core Knowledge Sequence*
1. *Woman's Work*-Maya Angelou
 2. *The Walloping Window Blind*-Charles Carryl
 3. *Chippewa Song: A Song of Greatness*-translated by Mary Austin
 4. *There Is No Frigate Like a Book*-Emily Dickinson
 6. *Sympathy*-Paul Lawrence Dunbar
 7. *Stopping by Woods on a Snowy Evening*-Robert Frost
 8. *Apostrophe to the Ocean*-Lord Byron
 9. *Mother to Son*-Langston Hughes
 10. *Lift Every Voice and Sing*-James Weldon Johnson
 11. *If*-Rudyard Kipling
 12. *A Psalm of Life*-Henry Wadsworth Longfellow
 13. *The Raven*-Edgar Allan Poe
 14. *All the World's a Stage*-William Shakespeare
 15. *The Solitary Reaper*-William Wordsworth
 16. *To an Athlete Dying Young*-Alfred Edward Housman
 17. *Terrence, This is Stupid Stuff*-Alfred Edward Housman
 18. *The Loveliest of Trees*-Alfred Edward Housman
 19. *On First Looking into Chapman's Homer*-John Keats
 20. *How They Took the City*-Virgil
- C. Skill Objectives
1. Read for understanding
 2. Analyze for meaning
 3. Make connections between poems and the students' lives
 4. Express thoughts and ideas well through discussion, writing and illustrating
 5. Listen for understanding

III. BACKGROUND KNOWLEDGE

- A. For Teachers
 1. The biographical information for this unit came from a variety of internet sources.
 2. *Realms of Gold* for sixth grade

IV. RESOURCES

1. *Black Misery*-Langston Hughes
2. *I Know Why the Caged Bird Sings*-Maya Angelou
3. *I'm Nobody! Who Are You?*-Emily Dickinson
4. *Kipling* volumes I and II
5. *Life Doesn't Frighten Me*-Maya Angelou
6. *My Father Had a Daughter*-Grace Tiffany
7. *Poetry for Young People*-Emily Dickinson
8. *Poetry for Young People*-Rudyard Kipling
9. *Poetry for Young People*-William Shakespeare
10. *Quotable Shakespeare* (knowledge cards)
11. *Realms of Gold*-a Core Knowledge Reader volume I
12. *Rikki-Tikki-Tavi*-Chuck Jones classic video based on a story by Kipling
13. *Song of Hiawatha*-Henry Wadsworth Longfellow
14. *The Creation*-James Weldon Johnson
15. *The Usborne World of Shakespeare*
16. *The Walloping Window-Blind*-Charles E. Carryl
17. *Will*-Grace Tiffany
18. *William Shakespeare and the Globe*-Aliki

V. LESSONS

Lesson One: Maya Angelou

- A. *Daily Objectives*
 1. Concept Objectives
 - a. To become familiar with the elements of poetry
 - b. To become familiar with specific poets, poems and other works
 2. Lesson Content
 - a. Biographical information of Maya Angelou
 - b. *Women's Work*-Maya Angelou
 - c. *Life Doesn't Frighten Me*-Maya Angelou
 - d. Skill Objectives
 - e. Read for understanding
 - f. Listen for understanding
 - g. Analyze for meaning
 - h. Make connections between poems and the students' lives
 - i. Express thoughts and ideas well through writing and illustrating
- B. *Materials*
 1. student poetry book (see handouts)
 2. *Life Doesn't Frighten Me*-Maya Angelou
 3. blank paper
 4. colored pencils, markers, or crayons
- C. *Key Vocabulary*
 1. rhyme scheme- the pattern of rhyming in a poem
 2. free verse-poetry that lacks a regular rhyme scheme

- D. Procedure/Activities**
1. Have students read and highlight the biographical information on Maya Angelou.
 2. Discuss as a class student impression of Angelou's life, focusing on hardships and how they may have affect Angelou as a writer.
 3. Have a student read *Woman's Work* aloud.
 4. Have student answer the questions that follow and then discuss them focusing on the speaker's character, hardship, the concept of women's work and rhyming verses free verse poetry.
 5. Read the students Life *Doesn't Frighten Me*-Angelou
 6. Have the students answer the questions in their poetry books and discuss answers focusing on author's purpose, effectiveness of words and illustrations in conveying the message.
 7. Have students create their own versions of *Life Don't Frighten Me*, using their own ideas, blank paper and color pencils, etc. Once completed, these can be put into book form. This can also be done as a class book instead of individual books.
- E. Assessment/Evaluation**
1. Check student written response in their poetry books, their oral responses in the discussions and their versions of *Life Don't Frighten me* to see if the Lesson Objectives have been met.

Lesson Two: Charles Carryl

- A. Daily Objectives**
1. Concept Objectives
 - a. To become familiar with the elements of poetry
 - b. To become familiar with specific poets, poems and other works
 2. Lesson Content
 - a. Biographical information of Charles Carryl
 - b. *The Walloping Window-blind*-Charles E. Carryl
 3. Skill Objectives
 - a. Listen for understanding
 - b. Express thoughts and ideas well through illustrating
- B. Materials**
1. student poetry book (see handouts)
 2. an illustrated copy of *The Walloping Window-blind* (see resources)
 3. colored pencils or crayons
 4. drawing paper
- C. Key Vocabulary**
1. rhyme scheme- the pattern of rhyming in a poem
 2. free verse- poetry that lacks a regular rhyme scheme
 3. imagery
- D. Procedure/ Activities**
1. The teacher asks the students to close their eyes while he or she reads the poem aloud from a page, without illustrations.
 2. Once the teacher is done with the reading, have the students draw what they pictured in their minds when hearing the poem.
 3. Once the pictures are done, the teacher reads the poem again, except from the illustrated book.

4. Compare and discuss the images that the students had with the illustrations in the book.
5. Have the students answer the questions in their books and then discuss them.

E. *Assessment/ Evaluation*

1. Check the student drawings for basic imagery perception.
2. Check the student written responses for understanding.

Lesson Three: A Chippewa Song

A. *Daily Objectives*

1. Concept Objectives
 - a. To become familiar with the elements of poetry
 - b. To become familiar with specific poets, poems and other works
2. Lesson Content
 - a. A Chippewa Song-a song of greatness
3. Skill Objectives
 - a. Read for understanding
 - b. Listen for understanding
 - c. Analyze for meaning
 - d. Make connections to student lives
 - e. Express thoughts and ideas well through writing

B. *Materials*

1. Student poetry book (see handouts)

C. *Key Vocabulary*

1. Free Verse- poetry that lacks a regular rhyme scheme
2. Rhyming scheme- the pattern of rhyming in a poem

D. *Procedure*

1. Have a student read the poem aloud.
2. Discuss what they think the author would like to be remembered for and what the students would like to be remembered for.

E. *Assessment*

1. Check the students' written responses and discussion responses for understanding and for meeting objectives.

Lesson Four: Emily Dickinson

A. *Daily Objectives*

1. Concept Objectives
 - a. To become familiar with the elements of poetry
 - b. To become familiar with specific poets, poems and other works
2. Lesson Content
 - a. biographical information on Emily Dickinson
 - b. There Is No Frigate Like a Book
 - c. A Narrow Fellow in the Grass
3. Skill Objectives
 - a. Read for understanding
 - b. Listen for understanding
 - c. Analyze for meaning
 - d. Make connections to student lives
 - d. Express thoughts and ideas well through writing

- e. Creatively illustrate the simile in the poem
- B. *Materials*
 - 1. Student poetry book (see handouts)
 - 2. Butcher paper (brown and red)
 - 3. Markers
 - 4. Book covers
- C. *Key Vocabulary*
 - 1. Free verse- poetry that lacks a regular rhyme scheme
 - 2. Rhyming scheme- the pattern of rhyming in a poem
 - 3. Simile- a figure of speech involving like or as
 - 4. Frigate-a ship
- D. *Procedure*
 - 1. Have the students read and highlight the biographical information about Emily Dickinson.
 - 2. Have the students answer the questions in their books and discuss her self-imposed isolation and its possible relationship to her writing, as well as her disease.
 - 3. Have a student read the poem aloud.
 - 4. Discuss the simile in the poem and examine how a book can be like a ship.
 - 5. As a class, use the construction paper to create a bulletin display. Cut out a large boat out of brown butcher paper. Use the brown paper to cut out the mast. Use the red paper to create a waving flag for the tops of one of the masts. Have the students bring in book jackets to use as sails. Name the boat the *Emily Dickinson* and write “There is no frigate like a book. . .” on the flag. This could be used as a display in the library, classroom, etc.
- E. *Assessment*
 - 1. Check the students’ written responses and discussion responses for understanding and for meeting objectives.
 - 2. The completion of the boat should be an indication of meeting the goal of creative expression.

Lesson Five: Paul Lawrence Dunbar

- A. *Daily Objectives*
 - 1. Concept Objectives
 - a. To become familiar with the elements of poetry
 - b. To become familiar with specific poets, poems and other works
 - 2. Lesson Content
 - a. biographical information on Paul Lawrence Dunbar
 - b. Sympathy-Paul Lawrence Dunbar
 - c. I Know Why the Caged Bird Sings-Maya Angelou
 - 3. Skill Objectives
 - a. Read for understanding
 - b. Listen for understanding
 - c. Analyze for meaning
 - d. Make connections to student lives
 - e. Express thoughts and ideas well through writing
- B. *Materials*
 - 1. Student poetry book (see handouts)
 - 2. A copy of *I Know Why the Caged Bird Sings*-Maya Angelou
- C. *Key Vocabulary*
 - 1. Free verse- poetry that lacks a regular rhyme scheme

2. Rhyming scheme- the pattern of rhyming in a poem
 3. Simile- a figure of speech involving like or as
 4. Theme- unifying idea
- D. *Procedure*
1. Have the students read and highlight the biographical information about Dunbar.
 2. Have the students answer the questions and discuss them.
 3. Read the poem aloud to the class as they follow along in their books.
 4. Have the students re-read the poem and underline or highlight the simile in the poem.
 5. Have the students answer the questions about the poem and discuss the nature of the simile, the theme of the poem and why the bird sings.
- E. *Assessment*
1. Check the students' written responses and discussion responses for understanding and for meeting objectives.

Lesson Six: Robert Frost

- A. *Daily Objectives*
1. Concept Objectives
 - a. To become familiar with the elements of poetry
 - b. To become familiar with specific poets, poems and other works
 2. Lesson Content
 - a. biographical information on Robert Frost
 - b. Stopping by the Woods on a Snowy Evening
 3. Skill Objectives
 - a. Read for understanding
 - b. Listen for understanding
 - c. Analyze for meaning
 - d. Make connections to student lives
 - e. Express thoughts and ideas well through writing and illustrating
- B. *Materials*
1. Student poetry book (see handouts)
 2. Colored pencils
 3. Paper
- C. *Key Vocabulary*
1. Free verse- poetry that lacks a regular rhyme scheme
 2. Rhyming scheme- the pattern of rhyming in a poem
- D. *Procedure*
1. Have the students read and highlight the biographical information about Frost.
 2. Read the poem aloud to the class as they follow along in their books.
 3. Have the students answer the question about the poem and discuss a time when they had seen something so lovely, they momentarily forgot all else.
 4. Have the students draw what they had seen that distracted them.
- E. *Assessment*
1. Check the students' written responses and discussion responses for understanding and for meeting objectives.
 2. The drawing should be evaluated on effort, not talent.

Lesson Seven: George Gordon, Lord Byron

- A. *Daily Objectives*
- Concept Objectives

1.
 - a. To become familiar with the elements of poetry
 - b. To become familiar with specific poets, poems and other works
 2. Lesson Content
 - a. biographical information on Lord Byron
 - b. Apostrophe to the Ocean
 3. Skill Objectives
 - a. Read for understanding
 - b. Listen for understanding
 - c. Analyze for meaning
 - d. Make connections to student lives
 - e. Express thoughts and ideas well through writing and discussion
- B. *Materials*
1. Student poetry book (see handouts)
- C. *Key Vocabulary*
1. Free verse- poetry that lacks a regular rhyme scheme
 2. Rhyming scheme- the pattern of rhyming in a poem
- D. *Procedure*
1. Have the students read and highlight the biographical information about Lord Byron.
 2. Discuss any information that the students find interesting.
 3. Read the poem aloud to the class as they follow along in their books.
 4. Have the students answer the questions about the poem and discuss what Byron says about man's power over the ocean, examples of the ocean's power, to what is the ocean being compared and rhyming.
- E. *Assessment*
1. Check the students' written responses and discussion responses for understanding and for meeting objectives.

Lesson eight: Langston Hughes

- A. *Daily Objectives*
1. Concept Objectives
 - a. To become familiar with the elements of poetry
 - b. To become familiar with specific poets, poems and other works
 2. Lesson Content
 - a. biographical information on Langston Hughes
 - b. Mother to Son
 - c. Black Misery
 3. Skill Objectives
 - a. Read for understanding
 - b. Listen for understanding
 - c. Analyze for meaning
 - d. Make connections to student lives
 - e. Express thoughts and ideas well through writing and discussion
- B. *Materials*
1. Student poetry book (see handouts)
 2. *Black Misery*-Langston Hughes
- C. *Key Vocabulary*
1. Free verse- poetry that lacks a regular rhyme scheme
 2. Rhyming scheme- the pattern of rhyming in a poem
- D. *Procedure*
1. Have the students read and highlight the biographical information about

- Langston Hughes.
 - 2. Discuss any information that the students find interesting.
 - 3. Read the poem aloud to the class as they follow along in their books.
 - 4. Have the students answer the questions about the poem and discuss what the author was trying to achieve with the use of punctuation and how that is important to the meaning of the poem, the overall message of the poem and the particular historical and present hardships faced by African Americans.
 - 5. Read and discuss the book *Black Misery* with the students. Focus on the nature of prejudice from the point of view of African Americans and that such prejudice still occurs today, but may not be as noticeable.
 - 6. Create as a class a modern illustrated version of the book *Black Misery*.
- E. *Assessment*
- 1. Check the students' written responses and discussion responses for understanding and for meeting objectives.
 - 2. The class book can be used to evaluate connections the students make to their lives regarding prejudice.

Lesson nine: James Weldon Johnson

- A. *Daily Objectives*
- 1. Concept Objectives
 - a. To become familiar with the elements of poetry
 - b. To become familiar with specific poets, poems and other works
 - 2. Lesson Content
 - a. biographical information on James Weldon Johnson
 - b. *Lift Every Voice and Sing*-James Weldon Johnson
 - c. *The Creation*-James Weldon Johnson
 - 3. Skill Objectives
 - a. Read for understanding
 - b. Listen for understanding
 - c. Analyze for meaning
 - d. Make connections to student lives
 - e. Express thoughts and ideas well through writing and discussion
- B. *Materials*
- 1. Student poetry book (see handouts)
 - 2. *The Creation*-James Weldon Johnson
- C. *Key Vocabulary*
- 1. Free verse- poetry that lacks a regular rhyme scheme
 - 2. Rhyming scheme- the pattern of rhyming in a poem
- D. *Procedure*
- 1. Have the students read and highlight the biographical information about James Weldon Johnson.
 - 2. Have the students answer the questions and discuss Johnson's ties to DuBois and Washington and the impact that education may have enabled Johnson to have so many and the type of professional occupations that he had. Discuss any other information that the students find interesting.
 - 3. Have the students take turns reading aloud the stanzas of *Lift Every Voice and Sing* in their poetry books.
 - 4. Have the students answer the questions about the poem and discuss the evidence that this was written for a Lincoln celebration, why this became the national anthem for African Americans and what victory was referenced in the first stanza.

5. Read and discuss the book *The Creation* with the students. Discuss the religious themes in both the book and the previously read poem.
- E. *Assessment*
1. Check the students' written responses and discussion responses for understanding and for meeting objectives.

Lesson ten: Rudyard Kipling

- A. *Daily Objectives*
1. Concept Objectives
 - a. To become familiar with the elements of poetry
 - b. To become familiar with specific poets, poems and other works
 2. Lesson Content
 - a. biographical information on Rudyard Kipling
 - b. *If*-Rudyard Kipling
 - c. *Rikki Tikki Tavi*-Rudyard Kipling
 3. Skill Objectives
 - a. Read for understanding
 - b. Listen for understanding
 - c. Analyze for meaning
 - d. Make connections to student lives
 - e. Express thoughts and ideas well through writing, discussion and story telling.
- B. *Materials*
1. Student poetry book (see handouts)
 2. video of *Rikki Tikki Tavi*-Rudyard Kipling
 3. *Kipling* volumes one and two
- C. *Key Vocabulary*
1. Free verse- poetry that lacks a regular rhyme scheme
 2. Rhyming scheme-the pattern of rhyming in a poem
- D. *Procedure*
1. Have the students read and highlight the biographical information about Rudyard Kipling.
 2. Briefly tell the students the history of the British occupation of India.
 3. Have students answer the biographical questions, then discuss philosophies of educating children and why Kipling's literature had themes of racial issues.
 4. Have the students take turns reading aloud the stanzas of *If* in their poetry books.
 5. Have the students answer the questions about the poem and discuss what makes a person a man or a woman, not in the physical sense, in today's society.
 6. Have the students write their own poem about manhood or womanhood.
 7. For fun and discussion of elements of Indian culture in Kipling's works, show the students the video of *Rikki Tikki Tavi*.
 8. For a long term oral language project, have students choose a short story from the Kipling collections to memorize and present to the class at a later date set by the teacher or upon completion of the unit.
- E. *Assessment*
- 1 Check the students' written responses and discussion responses for understanding and for meeting objectives.

Lesson eleven: Henry Wadsworth Longfellow

- A. *Daily Objectives*
 - 1. Concept Objectives
 - a. To become familiar with the elements of poetry
 - b. To become familiar with specific poets, poems and other works
 - 2. Lesson Content
 - a. biographical information on Longfellow
 - b. *A Psalm of Life*-Longfellow
 - c. *Song of Hiawatha*-Longfellow
 - 3. Skill Objectives
 - a. Read for understanding
 - b. Listen for understanding
 - c. Analyze for meaning
 - d. Make connections to student lives
 - e. Express thoughts and ideas well through writing, discussion and drawing
- B. *Materials*
 - 1. Student poetry book (see handouts)
 - 2. *Song of Hiawatha*-Longfellow
 - 3. paper
 - 4. crayons or colored pencils
- C. *Key Vocabulary*
 - 1. Free verse- poetry that lacks a regular rhyme scheme
 - 2. Rhyming scheme- the pattern of rhyming in a poem
 - 3. imagery- descriptions and figures of speeches
- D. *Procedure*
 - 1. Have the students read and highlight the biographical information about Longfellow.
 - 2. Have the students answer the questions and discuss Longfellow's contribution to American literature and his role as a cutting edge poet.
 - 3. Have the students take turns reading aloud the stanzas of *A Psalm of Life* in their poetry books.
 - 4. Have the students answer the questions about the poem and discuss Longfellow's view on life.
 - 5. Explain to the class about imagery in literature.
 - 6. Read aloud to the class a section of *Song of Hiawatha*.
 - 7. Have the students draw the images from the poem.
- E. *Assessment*
 - 1. Check the students' written responses and discussion responses for understanding and for meeting objectives.
 - 2. The drawing should reflect the images from *Song of Hiawatha*.

Lesson twelve: Edgar Allan Poe

- A. *Daily Objectives*
 - 1. Concept Objectives
 - a. To become familiar with the elements of poetry
 - b. To become familiar with specific poets, poems and other works
 - 2. Lesson Content
 - a. biographical information on Poe
 - b. *The Raven*-Poe
 - c. *Anabelle Lee*-Poe

3.Skill Objectives

- a. Read for understanding
- b. Listen for understanding
- c. Analyze for meaning
- d. Make connections to student lives
- e. Express thoughts and ideas well through writing and discussion

B. *Materials*

1. Student poetry book (see handouts)
2. *Annabelle Lee*-Poe

C. *Key Vocabulary*

1. Free verse- poetry that lacks a regular rhyme scheme
2. Rhyming scheme- the pattern of rhyming in a poem
3. Suspense- the growing excitement felt in literature

D. *Procedure*

1. Have the students read and highlight the biographical information about Poe.
2. Have the students answer the questions and discuss the unfortunate and strange incidences in Poe's life. You may want to comment on the various speculations of the cause of Poe's death.
3. Do a dramatic reading of *The Raven*. You may want to darken the room and sit in a comfy chair with a table and small lamp for props.
4. Have the students answer the questions about the poem and discuss how Poe built suspense in the poem.
5. Explain that Poe wrote many spooky stories. Discuss how his unfortunate life may have affected his poetry.
6. Read aloud to the class *Anabelle Lee*. Do not discuss it extensively as it will be covered in junior high. Merely use it as an example of Poe's ability to write poetry about something other than the strange and scary. *Anabelle Lee* was written about the death of Poe's first wife.

E. *Assessment*

1. Check the students' written responses and discussion responses for understanding and for meeting objectives.

Lesson thirteen: William Shakespeare

A. *Daily Objectives*

1. Concept Objectives
 - a. To become familiar with the elements of poetry
 - b. To become familiar with specific poets, poems and other works
2. Lesson Content
 - a. biographical information on Shakespeare
 - b. *All The World's a Stage*-Shakespeare
3. Skill Objectives
 - a. Read for understanding
 - b. Listen for understanding
 - c. Analyze for meaning
 - d. Make connections to student lives
 - e. Express thoughts and ideas well through writing and discussion

B. *Materials*

1. Student poetry book (see handouts)
2. *William Shakespeare and the Globe*-Alike

C. *Key Vocabulary*

1. Free verse-poetry that lacks a regular rhyme scheme

2. Rhyming scheme- the pattern of rhyming in a poem
 3. Dramatic dialogue- writing, speaking characteristic of a play
- D. *Procedure*
1. Read to the students *William Shakespeare and the Globe* to give them some biographical and background information.
 2. Have a general discussion about the information in the book.
 3. Give each student a card from the *Quotable Shakespeare*. Instruct to the students to read the contextual information on one side of the card and practice their quoted lines on the other side of the card.
 4. Demonstrate to the students how to recite lines as if acting the part in a play. Encourage the students to be animated and/or dramatic depending upon the context.
 5. Have each student recite their lines in front of the class. Discuss the context and meaning as necessary, but most of all, have fun with this.
 6. Recite for the students *All the World's a Stage* as the students follow along in their poetry books.
 7. Have the students list the seven stages of life as described in the poem.
- E. *Assessment*
1. Check the students' written responses and discussion responses for understanding and for meeting objectives.
 2. For the quote recitation exercise, evaluate on effort and not on ability.

Lesson fourteen: William Wordsworth

- A. *Daily Objectives*
1. Concept Objectives
 - a. To become familiar with the elements of poetry
 - b. To become familiar with specific poets, poems and other works
 2. Lesson Content
 - a. biographical information on Wordsworth
 - b. *The Solitary Reaper*-Wordsworth
 3. Skill Objectives
 - a. Read for understanding
 - b. Listen for understanding
 - c. Analyze for meaning
 - d. Make connections to student lives
 - e. Express thoughts and ideas well through writing and discussion.
- B. *Materials*
1. Student poetry book (see handouts)
 2. *Daffodils*-Wordsworth (can be found in the Baltimore lesson plans)
- C. *Key Vocabulary*
1. Free verse- poetry that lacks a regular rhyme scheme
 2. Rhyming scheme- the pattern of rhyming in a poem
 3. Romanticism-period in literature history with themes of nature and heroism
- D. *Procedure*
1. Have the students read the biographical information of Wordsworth and answer the questions in their poetry books.
 2. Have the students take turns reading the stanzas of *Daffodils*.
 3. Have the students take turns reading the stanzas of *The Solitary Reaper*. Discuss any difficult vocabulary and have the students answer the questions in their poetry books
 4. Focus the discussion on the similarities between the two poems and elements

of romanticism.

- E. *Assessment*
1. Check the students' written responses and discussion responses for understanding and for meeting objectives.

Lesson fifteen: Alfred Housman

- A. *Daily Objectives*
1. Concept Objectives
 - a. To become familiar with the elements of poetry
 - b. To become familiar with specific poets, poems and other works
 2. Lesson Content
 - a. biographical information on Alfred Housman
 - b. *To an Athlete Dying Young*-Housman
 - c. *Terence, This Is Stupid Stuff*-Housman
 - d. *Loveliest of Trees*-Housman
 3. Skill Objectives
 - a. Read for understanding
 - b. Listen for understanding
 - c. Analyze for meaning
 - d. Make connections to student lives
 - e. Express thoughts and ideas well through writing and discussion.
- B. *Materials*
1. Student poetry book (see handouts)
- C. *Key Vocabulary*
1. Free verse- poetry that lacks a regular rhyme scheme
 2. Rhyming scheme- the pattern of rhyming in a poem
 3. Tone- a matter of writing that shows the attitude of the speaker
- D. *Procedure*
1. Have the students read the biographical information on Housman.
 2. Have the students take turns reading the stanzas of *To An Athlete Dying Young*.
 3. Have the students answer the questions in their poetry books and discuss the comparisons, the tone of the poem and the message.
 4. Have the students take turns reading aloud the stanzas of *Terence, This is Stupid Stuff*
 5. Have the students answer the questions in their books and discuss Terence's misguided notions of why he should drink.
 6. Have the students take turns reading aloud the stanzas of *Loveliest of Trees*.
 7. Have the students answer the questions in their books and discuss what things in nature the students don't tire of seeing.
- E. *Assessment*
1. Check the students' written responses and discussion responses for understanding and for meeting objectives.

Lesson sixteen: John Keats

- A. *Daily Objectives*
1. Concept Objectives
 - a. To become familiar with the elements of poetry
 - b. To become familiar with specific poets, poems and other works
 2. Lesson Content

- a. biographical information on John Keats
 - b. *On First Looking into Chapman's Homer*-Keats
- 3. Skill Objectives
 - a. Read for understanding
 - b. Listen for understanding
 - c. Analyze for meaning
 - d. Make connections to student lives
 - e. Express thoughts and ideas well through writing and discussion.
- B. *Materials*
 - 1. Student poetry book (see handouts)
- C. *Key Vocabulary*
 - 1. Free verse- poetry that lacks a regular rhyme scheme
 - 2. Rhyming scheme- the pattern of rhyming in a poem
- D. *Procedure*
 - 1. Have the students read the biographical information on Keats.
 - 2. Have a student read aloud *On First Looking into Chapman's Homer*.
 - 3. Have the students answer the questions in their poetry books and discuss the rhyme scheme, the references to Ancient Greece and the references to discovery.
- E. *Assessment*
 - 1. Check the students' written responses and discussion responses for understanding and for meeting objectives.

Lesson seventeen: Virgil

- A. *Daily Objectives*
 - 1. Concept Objectives
 - a. To become familiar with the elements of poetry
 - b. To become familiar with specific poets, poems and other works
 - 2. Lesson Content
 - a. biographical information on Virgil
 - b. *How They Took the City*-Virgil's *Aeneid*
 - 3. Skill Objectives
 - a. Read for understanding
 - b. Listen for understanding
 - c. Analyze for meaning
 - d. Make connections to students' lives
 - d. Express thoughts and ideas well through discussion.
- B. *Materials*
 - 1. Student poetry book (see handouts)
- C. *Key Vocabulary*
 - 1. Free verse- poetry that lacks a regular rhyme scheme
 - 2. Rhyming scheme- the pattern of rhyming in a poem
 - 3. Epic-a long narrative poem about deeds of a traditional or historical hero
- D. *Procedure*
 - 1. Have the students read the biographical information on Virgil.
 - 2. Have the students answer the questions in their books and discuss why Virgil was not enthusiastic about writing the *Aeneid*, why he had ordered it to be destroyed upon his death and why Augustus overruled that order. Also discuss the purpose for having the *Aeneid* written.
 - 3. Have the students take turns reading aloud this section of the *Aeneid*.
 - 4. Discuss the blatant similarities between Homer's *Iliad* and Virgil's *Aeneid*

and what occurs today when writers plagiarize.

- E. *Assessment*
1. Check the students' discussion responses for understanding and for meeting objectives

VI. CULMINATING ACTIVITY

- A. Have the students take turns performing their storytelling of a Kipling short story. Grade the students on memorization of the poem and efforts at animation, eye contact, expression, etc.
- B. Give the students a written test on the poetry unit.

VII. HANDOUTS

APPENDIX A-STORYTELLING RUBRIC

Name:

Name of story and author stated	/10
Memorization of the story	/10
Pronunciation and annunciation	/10
Facial expression	/10
Voice inflection	/10
Voice projection	/10
Motions	/10
Total	/70

APPENDIX B-STUDY SHEET FOR THE TEST

This test will include the following:

- A matching section of poets and their works.
- A matching section on poetry terms
- A short answer section based upon homework questions on the biographical information and the poems themselves.

To study for this test make flash cards of the poets and their works and study them. Also, study the homework questions that you answered in your poetry book.

APPENDIX C-TEST

Part I-Poets and Poems

Match the poems to their authors

- | | | |
|--------------------------------|-------|--|
| 1. Maya Angelou | _____ | a. Stopping by Woods on a Snowy Evening |
| 2. Charles E. Carryl | _____ | b. On First Looking into Chapman's Homer |
| 3. Emily Dickinson | _____ | c. Sympathy |
| 4. Paul Lawrence Dunbar | _____ | d. The Raven |
| 5. Robert Frost | _____ | e. The Walloping Window Blind |
| 6. Lord Byron | _____ | f. Women's Work |
| 7. Langston Hughes | _____ | g. All the World's a Stage |
| 8. James Weldon Johnson | _____ | h. Aeneid |
| 9. Rudyard Kipling | _____ | i. Apostrophe to the Ocean |
| 10. Henry Wadsworth Longfellow | _____ | j. Mother to Son |
| 11. Edgar Allan Poe | _____ | k. If |
| 12. William Shakespeare | _____ | l. Lift Every Voice and Sing |
| 13. William Wordsworth | _____ | m. A Psalm of Life |
| 14. Alfred Edward Housman | _____ | n. The Solitary Reaper |
| 15. John Keats | _____ | o. To an Athlete Dying Young |
| 16. Virgil | _____ | p. There is no Frigate Like a Book |

Part II-Poetry Terms

Match the definition to the word or phrase.

- | | | |
|----------------------|-------|---|
| 1. Free verse | _____ | a. a figure of speech involving like or as |
| 2. Rhyme Scheme | _____ | b. the growing excitement felt in literature |
| 3. Simile | _____ | c. long narrative poem about a hero |
| 4. Tone | _____ | d. period in literature history with themes of nature and heroism |
| 5. Dramatic dialogue | _____ | e. unifying idea |

- | | | |
|----------------|-------|---|
| 6. Imagery | _____ | f. the pattern of rhyming in a poem |
| 7. Theme | _____ | g. a matter of writing that shows the attitude of the speaker |
| 8. Suspense | _____ | h. descriptions and figures of speeches |
| 9. Romanticism | _____ | i. writing, speaking characteristic of a play |
| 10. Epic | _____ | k. poetry that lacks a regular rhyme scheme |

Part III-Short Answer Essay

Answer the questions in complete sentences, restating the question in your answer.

1. What elements from Carryl's *The Walloping Window-blind* make it suitable for children?

2. In a poem by Emily Dickinson she likens a book to a frigate. How is a book like a frigate?

3. How do tragic events in poets' lives affect their writing?

4. Where did Maya Angelou get the idea for the title of her works *I Know Why the Caged Bird Sings*?

5. What is the theme of Dunbar's poem *Sympathy*?

6. In Hughes poem *Mother to Son* how does his use of punctuation add to the meaning of the poem?

7. In what way is Johnson's *Lift Evr'y Voice and Sing* the anthem for African Americans?

8. What is Longfellow's overall idea in *A Psalm of Life*.

9. What are some of the suspenseful elements of Poe's *The Raven*?

10. What are the seven stages of life according to Shakespeare in *All the World's a Stage*?

11. What are the heroic elements in Wordsworth's *Solitary Reaper*?

12. In Housman's *Terence, This is Stupid Stuff*, how does the speaker wrongly justify his drinking?

13. Choose a poem in this unit. Tell the author and title of the poem, it's overall meaning and how it relates to your life.

14. What makes the *Aeneid* and epic poem?

APPENDIX D-POETRY BOOK-(Most of the poems found in *Realms of Gold*. See the bibliography for references for poems not found in this book. The poems may be typed up and inserted into this book. The teacher may add the page numbers to the table of contents and paginate the rest of the poetry book once the poems have been inserted.)

Name: _____

**SIXTH GRADE
POETRY**

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Edgar Allan Poe	
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Alfred Edward Housman	
John Keats	
Virgil	

MAYA ANGELOU

Maya Angelou was born on April 4, 1928 in Saint Louis, Missouri. Her original name was Marguerite Johnson. Maya was what her brother called her and Angelou was a modified version of her husband's name. Maya's father, Bailey Johnson, was a navy dietician and her mother was Vivian Johnson. Her brother was also named Bailey.

When Maya was three years old, her parents divorced. She and her brother went to live with their grandmother, Mrs. Flowers, in Stamps, Arkansas. Maya was very close to her grandmother, who taught her a strong value for religion.

After five years of living with her grandmother, Maya and her brother went to live with her mother in St. Louis. Unfortunately, Maya was abused by her mother's boyfriend and the trauma caused her to not speak for five years (some articles report that it was three years). Maya's mother did not know what to do with her child who would not speak, so she sent her back to her grandmother.

Eventually Maya recovered and went again to live with her mother who was now living in San Francisco, California. But her mother's home was unstable, so Maya went to live with her father and his girlfriend in a trailer. Life with her father was not any better, so Maya went to live with other homeless children in a car graveyard. At age sixteen Maya had a son named Guy.

Throughout her life, Maya had many jobs. She worked as a Creole cook, a streetcar conductor, a cocktail waitress, a dancer, a singer, an actress, a playwright, an editor, a lecturer, civil rights activist, and writer. Since 1981 Dr. Angelou has resided at Wake Forest University as Professor of American Studies.

<http://www.virtualology.com/virtualmuseumofhistory/hallofwomen/MAYAANGELOU.NET>

1. What are some adversities that Maya Angelou had to overcome during her life?
2. How do you think these adversities may have affected her as a poet?

MAYA ANGELOU
Woman's Work

1. What kind of woman is speaking in this poem? How can you tell?
2. Do you think women's work has changed over the generations? In what ways?
3. What hardships may have given Angelou this perspective on "women's work"?
4. Was this poem written with a regular rhyme scheme or is it free verse?

CHARLES E. CARYL
(December 30, 1841-July 3, 1920)

Caryl was born in New York and was the son of prosperous businessman. Caryl grew up to be a stockbroker and a businessman who wrote as a hobby. By 1857 he was rapidly climbing the business ladder as an officer and director of various railroad companies. In 1874 he held a seat on the New York Stock Exchange, which he maintained for the next thirty-four years.

Caryl married Mary Wetmore in 1869 and they had their first of two children four years later. Caryl's children's imaginations influenced his storytelling. His children fantasy writings were introduced to the public in *St. Nicholas*, a children's periodical. They were an instant hit with children.

At the time of Caryl's death, his writing was still in print and widely read.

<http://www.princeton.edu/~english/ENG335/carylbio.html>

CHARLES E. CARRYL
The Walloping Window-blind

(See bibliography for the reference for this poem)

1. What elements/ images in this poem make it perfect for children?
2. Is this poem free verse or rhyming?
3. Label the lines of the poem with A, B, C, D, according to the rhyme scheme.
4. Make a list of fictitious words from the poem and try to define them.

A CHIPPEWA SONG
A Song of Greatness

1. Does this poem have a rhyme scheme or is it free verse?
2. Is it possible that in the original language, this poem rhymed? Explain.
3. What do you think the author would like to remember about him?
4. What would you like people to remember you for?

EMILY DICKINSON

Emily Dickinson was born in Amherst, Massachusetts on December 10, 1830. She attended Amherst Academy and Holyoke Female Seminary. While attending these schools, she was outgoing and energetic. But, in her mid-twenties she began to grow reclusive and remained so until her death from Bright's disease on May 15, 1886.

A handful of Dickinson's poems were published during her lifetime, without her knowledge. After her death the majority of her poems were published. Emily wrote over 1700 poems.

<http://www.cswnet.com/~erin/edbio.htm>

1. Using the internet or some other resource, find out about Bright's disease.
2. What do you think caused Dickinson to become reclusive?
3. How did Dickinson's writing perhaps relieve some of her loneliness?

EMILY DICKINSON
“There is No Frigate Like a Book”

1. What is a frigate?
2. How is a book like a frigate?

PAUL LAWRENCE DUNBAR

Dunbar was born in Dayton, Ohio in 1872 and died at the age of thirty-three of tuberculosis. Although he lived a short life, he wrote numerous poems, essays, novels and short stories. The topic of his writing was often the struggles African-Americans faced in their efforts to achieve equality in America.

Dunbar's parents were Matilda and Joshua Dunbar, natives of Kentucky. His parents were former and escaped slaves respectively. Joshua Dunbar served during the Civil War. Dunbar's parents separated in 1874. After this separation, Matilda supported her children by working as a washerwoman. She even worked for the Wright Brothers' family. Matilda passed on her love of poetry to her children. Dunbar began writing his own poetry beginning at the age of six.

Dunbar did well in school. He was a member of the debating society, editor of the school paper and president of the school's literary society. Dunbar also wrote for Dayton community newspapers and worked as an elevator operator before establishing himself as a writer.

In 1897, after publishing two poetry books *Oak and Ivy* and *Majors and Minors* Dunbar traveled to England to recite his poetry on the London literary circuit. Upon returning from England Dunbar married Alice Ruth Moore who was a writer and a teacher, educated at Cornell University. For a year Dunbar worked in the Library of Congress, then quit to write full time.

In 1902 Dunbar and his wife separated. Dunbar became depressed, his health declined and he became an alcoholic. Still, he continued to write, producing twelve poetry books, four books of short stories, a play and five novels. Two years before he died, Dunbar returned to his mother in Dayton in 1904. He died there on February 9, 1906.

<http://www.plethorum.org/dunbar/biopld.asp>

1. What is tuberculosis?

2. Who were the Wright Brothers?

3. What may have caused Dunbar's depression?

4. How do you suppose that with a variety of illnesses, Dunbar could write volumes of literature?

PAUL LAWRENCE DUNBAR
Sympathy

1. What is the theme of this poem?
2. What is the rhyme scheme of this poem?
3. Map out the rhyme scheme with A, B, C, D, etc.
4. Underline or highlight the simile in the first stanza.
5. What are the two things that are being compared?
6. Why does the caged bird sing?

ROBERT FROST

Frost was born in San Francisco on March 26, 1874 and died in Boston on January 29, 1963. He won the Pulitzer Prize four times.

When Frost was eleven years old, his father died. The family then left California and headed to Massachusetts. He attended Dartmouth college but did not graduate. After, he taught school in Massachusetts and worked in a mill and as a reporter. In 1895 he married Elinor White, the woman with whom he shared his High School valedictorian honors. From 1897-1899 Frost attended Harvard, but again, did not graduate. For the next ten years, Frost wrote poems, operated a farm in Derry and taught at Derry's Pinkerton Academy.

In 1912, Frost sold the farm and moved his family to England in order to devote himself to writing. He was an almost immediate success. In 1915, Frost and his family returned to the United States, where he bought another farm in Franconia, New Hampshire. He won his first Pulitzer Prize in 1924 for *New Hampshire*. Eventually he received prizes for *Collected Poems*, *A Further Range* and *A Witness Tree*. Throughout Frost's career, he received numerous other literary, academic and public honors.

<http://www.robertfrost.org/bio.html>

GEORGE GORDON, LORD BYRON

George Gordon was the son of Captain John Byron and Catherine Gordon of Gight. He was born in 1788 with a club foot. He was short and had a weight problem. As an adult, Byron was a womanizer and had many debts.

Byron inherited his title and property at the age of ten. He eventually attended Cambridge University. In 1807 *Hours of Idleness*, Byron's first collection of poetry appeared. As a member of the House of Lords, he toured Spain, Albania, Greece and the Aegean. He was briefly married to Anne Isabella Milbanke, beginning in 1815. They had a daughter, Ada, the same year. They weren't happily married, so they separated about two years into the marriage.

Due to his reputation and his debts, Byron left England forever in 1816. He settled in Geneva, Switzerland with Percy Bysshe Shelley, Mary Shelley and his mistress Claire Clairmont. After awhile Byron continued his travels, spending two years in Italy, during which he wrote *Don Juan*. In England in 1817 Byron had a daughter Clara Allegra through his mistress Claire. She died in a convent at the age of five from typhus.

Byron lived in Venice with Teresa, Countess of Guiccioli, who left her husband to be with Byron. At this time Byron became interested in drama and wrote, among other things, the unfinished *Heaven and Earth*. Eventually, Byron felt that actions were more important than words and went to aid the Greeks against the Ottomans. Before he could find any serious action, Byron contracted a fever and died in Missolonghi on April 19, 1824. His internal organs were removed as souvenirs and his body was sent back to England, to be placed in a family vault near Nottinghamshire.

<http://www.kirjasto.sci.fi/byron.htm>

LORD BYRON
Apostrophe to the Ocean

From Childe Harold's Pilgrimage,
Canto 4, nos. 178-184

Is this poem free verse or rhyming?

If this poem is rhyming, map out the rhyme scheme using A, B, C, D, etc.

What does Lord Byron say about man's power over the ocean?

What are some examples of the ocean's power given by Lord Byron?

To what things is the ocean being compared?

What things have power over you that you think are wondrous?

LANGSTON HUGHES

Hughes was born February 1, 1902 in Joplin, Missouri. His parents divorced when he was small, so he was raised by his grandmother until he was thirteen years old. Then he went to live with his mother and her husband in Lincoln, Illinois. This is where he began writing poetry. He eventually settled in Cleveland, Ohio. After High School graduation Hughes spent a year in Mexico and a year at Columbia University. Hughes worked as an assistant cook, launderer, busboy and seaman. In 1924 he moved to Washington, D.C. His first book of poetry *The Weary Blues* was published in 1926. Three years later he finished his college education at Lincoln University, Pennsylvania. *Not Without Laughter* won the Harmon gold medal for literature in 1930.

Hughes' writing portrays black life in America from the 1920's through the 1960's. He wrote poetry, short stories, novels and plays. In May, 1967, Hughes died of cancer complications in New York. His home on 127th street in Harlem is a historical landmark and the street was renamed *Langston Hughes Place*.

<http://www.poets.org/poets/poets.cfm?prmID=84>

LANGSTON HUGHES
Mother to Son

1. What is life being compared to in second line of the poem?
2. What is the message of this poem?
3. How is the use of punctuation essential to the meaning of this poem?
4. Would this poem sound the same if it was spoken by someone from Britain? Explain.

JAMES WELDON JOHNSON

Johnson was a contemporary of W. E. B. DuBois. He was born in 1871, during the reconstruction of the South, in Jacksonville, Florida to James Johnson and Helen Louise Dillet. Johnson graduated from Stanton High School at the age of sixteen and later became its principal after graduating from Atlanta University in 1894. As an adult he was a lawyer, composer, field secretary to the NAACP, journalist, publisher, diplomat, educator, translator, English professor, poet and novelist.

In 1895, Johnson began a newspaper focusing on the Black community, *The Daily American*. Due to financial hardship it only lasted for a year, but addressed racial injustice and echoed much of the self-help philosophy of Booker T. Washington. Although the paper was short-lived, it brought him to the attention of Booker T. Washington and W. E. B. DuBois.

After the collapse of the newspaper and while still being the principal of Stanton High School, Johnson studied law and opened a successful law practice in Jacksonville, Florida. However, he soon tired of law and began writing songs with his brother, beginning in 1897. Soon both brothers were living in New York and writing songs for Broadway musicals. Their most famous song *Lift Every Voice and Sing* was written for a Stanton High School celebration of Lincoln's birthday. Twenty years later it was adopted by the NAACP as the "Negro National Hymn."

In 1904 Johnson began studying literature in order to become a writer. In 1906 he became the U. S. consul to Venezuela, a position that was secured by Washington's ties to the Roosevelt administration. In 1912 Johnson anonymously published his only novel *The Autobiography of an Ex-Colored Man*. In 1927, he publicly admitted to have written this particular fictional novel. In 1933 Johnson then wrote his autobiography *Along This Way*. He

later retired as Professor of Creative Literature and Writing at Fisk University while completing *Negro Americans: What Now? And Saint Peter Relates An Incident: Selected Poems*. In June of 1938, while vacationing in Maine, Johnson was killed in a car accident.

http://www.english.uiuc.edu/maps/poets/g_l/Johnson/life.htm

How are Johnson's education and his many professional occupations related?

Explain the relationship between Johnson, Washington and DuBois.

How did Johnson become the U. S. consul to Venezuela?

Why do you think Johnson titled his only novel *The Autobiography of an Ex-Colored Man*?

What do you think of the title *Negro Americans: What Now?*

JAMES WELDON JOHNSON
Lift Ev'ry Voice and Sing

1. Why is this poem the hymn for African Americans?
2. What is the victory that is being referred to in this poem?
3. This is a rhyming poem. Label the rhyme scheme with A, B, C, etc.

RUDYARD KIPLING

Rudyard Kipling was the son of affluent British parents. His father was the Professor of Architectural Sculptor at the Bombay School of Art. Kipling was born in India in 1865. Until the age of five he was cared for by an aya, or Indian servant, who put him in direct contact with Indian culture and traditions. However, his parents wanted him to receive a British education. Therefore, at the age of five, Kipling was sent to England under the care of Madam Rosa. For the next six years he was abused, which caused him to suffer from insomnia for the rest of his life. Finally, at the age of twelve Kipling's parents put him in a private school.

In 1882, Kipling returned to India where he worked as a newspaper reporter and writer. In 1886 he published his first volume of poetry, *Departmental Ditties*. Between 1887 and 1889 Kipling published six volumes of short stories regarding India. In 1894 he wrote the *Jungle Book*. He also wrote poetry and novels. In 1907 he won the Nobel Prize for literature. In 1926 he was awarded the Gold Medal of the Royal Society of Literature, an award that only three other people had been awarded prior. He became known for poetry that could be understood by the masses and literature regarding racial issues. In the years that followed Kipling lost both of his children and his health dwindled. In 1936 he died due to numerous illnesses.

<http://www.geocities.com/Athens/Aegean/1457/biograph.htm>

<http://www.nobel.se/literature/laureates/1907/kipling-bio.html>

1. What do you think about sending a five year old away to school?

2. Why did Kipling's literature feature social issues?

RUDYARD KIPLING
If

1. In today's society, what makes a person a man or a woman (not in the physical sense)?
2. Write your own poem about manhood or womanhood.
3. Label the rhyme scheme in the poem with A, B, C, etc.

HENRY WADSWORTH LONGFELLOW

Longfellow was an American poet who wrote easy rhymes and used obvious themes in his poetry. His positive poetry was easily understood. Unlike others, Longfellow wrote about topics that were absolutely American. He wrote about the American landscape and about the American Indian, about American history and tradition. He gained notoriety as a poet at a time when literature wasn't worthy to be read unless it came from Europe.

Henry was the son of Stephen and Zilpah Longfellow. He was born in 1807 in Portland, Maine. He started school at the age of three. He proved to be an excellent student. His father wanted him to be a lawyer, but when he graduated Bowdoin College at 19, he became that school's first professor of modern languages. Part of his occupation was to spend a time in Europe traveling in studying, which he began to do in May of 1826.

Between visits with important people, Longfellow walked through the countries, stopping at inns and cottages and visiting with the locals. He traveled to Spain, Italy, France, Germany and England. In 1829 he returned to America. Then, at the age of 22, he began his career as a college professor, writing his own textbooks, as there were none in existence. Through his teaching Longfellow opened up to American college students the world of European literature.

In 1831 Longfellow married Mary Storer Potter, a schoolmate from his youth. In 1834 he and his wife traveled again to Europe to prepare for his new position as a Harvard professor. Sadly, his wife died on the journey. Upon returning to America, Longfellow rented a room at the Craigie House. Eventually, Nathan Appleton became owner of the house. Longfellow eventually married Frances Appleton, Nathan's daughter. The Craigie House was given to them as a wedding gift. They were to have five children.

HENRY WADSWORTH LONGFELLOW
A Psalm of Life

1. According to the poem, what does the soul not do that the body does?
2. What is it that the poem calls us to do?
3. In stanza seven “footprints on the sands of time” is referenced. In stanza eight, what is the purpose of these “footprints?”
4. What inspires you?
5. Label the rhyme scheme of this poem with A, B, C, etc.

EDGAR ALLAN POE

Poe was the son of traveling actors. He was born in Boston in 1809. His father deserted him and his mother. His mother died in 1811, leaving Poe as John Allan's ward. Allan was a wealthy merchant in Richmond, Virginia. In 1826, Poe attended the University of Virginia. There he acquired gambling debts that Allan refused to pay. This led to Poe's eventual withdrawal from the University. In 1827 he joined the Army. It was during this time that Poe published his first two collections of poetry *Tamerlane and Other Poems* and *Al Aara Tamerlane and Minor Poems*. In 1830 he attended West Point where he was an excellent student, but was expelled for neglecting his duties.

Poe went to live with his aunt Maria Clemm and his cousin Virginia. He became an editor at the *Southern Literary Messenger* in Richmond. In 1836, Poe married his thirteen year old cousin Virginia. In the late 1830's Poe produced some of his greatest tales, including *The Fall of the House of Usher*. In 1841 he became an editor for *Graham's Magazine*, for which he wrote *The Murders of the Rue Morgue*. More of his work followed in the 1840's. *The Raven* was published in 1845.

In 1845 the public's love affair with Poe came to an abrupt halt when Poe accused Longfellow of plagiarism. He also displayed public drunkenness, which didn't help matters. Poe's wife died after a five year battle with tuberculosis in 1847. Poe's health was also poor and his writing decreased. In 1849 Poe became engaged to Sara Elmira Royster. Sadly, on the way to getting his aunt Maria Clemm, to bring her to the wedding, he died in Baltimore. The exact cause of his death was never fully discovered.

<http://www.worldbookonline.com/wbol/wbAuth/jsp/wbArticle.jsp?na/ar/co/ar436120.htm>

WILLIAM WORDSWORTH

Wordsworth was born in April of 1770 in England. His father, John Wordsworth was the personal attorney to the most powerful man in the area, Sir James Lowther. William's mother died in 1778. Because his father could not raise five children alone, William and eventually all three of his brothers were sent away to school in 1779. His father died in 1783, leaving the children orphans, with no money. They were cared for by their uncles.

After elementary school, William went on to Cambridge in 1787. His uncles hoped that he would work hard to become a clergyman or an attorney. But, William was not interested in that and did not apply himself. His grades were average and when he graduated, he still had no prospects for employment. In 1791 Wordsworth went to France for a second time with the intent to learn the language so that he could become a traveling tutor. During his one year stay he became a great supporter of the French Revolution. He also fell in love with Annette Vallon. They did not marry, but they had a daughter named Caroline. Wordsworth was forced to return to England due to money problems and war broke out between England and France shortly after. He was not able to return to France until 1802.

Wordsworth was deeply divided between his loyalty to England and the desire for France to be free. He has many radical friends such as Wollstonecraft and Paine. He became a radical himself, although, unlike his friends, he did not publish anything that would be harmful to himself. Wordsworth's financial troubles were solved with the death of his friend in 1795. This friend, whom William had cared for while he was dying of tuberculosis, left him 900 pounds. That same year, Wordsworth met Coleridge and the two became good friends. A period of intense creativity and published works for Wordsworth, his sister and Coleridge followed. In 1798 all three traveled to study in Germany. Unfortunately, the Wordsworths did not enjoy Germany as much as their friend and returned to England in 1799.

In 1800 Coleridge returned to England and moved to a home near the Wordsworths. However, William was becoming more independent in his writing and did not seek input from Coleridge. This strained their relationship. In 1802, William married Mary Hutchinson. In 1803, the first of the five Wordsworth children were born. In 1812 two of his children died. In 1813, to supplement the family income William took the post of Distributor of Stamps for Westmorland and was more conservative in his political views. He kept on writing but those writings did not do well financially.

The 1820's were largely literarily unproductive for Wordsworth, although his fame increased. The 1830's were spent revising earlier works. In 1839 William was named an honorary Doctor of Civil Law at Oxford and in 1843 he was named Poet Laureate. He died in April of 1850. *The Prelude*, was published after his death.

<http://members.aol.com/wordspage/bio.htm>

1. How did British/French relations make things difficult for Wordsworth and Vallon?

2. From what you know about Wordsworth's friends Wollstonecraft and Paine, why would they be considered radical?

WILLIAM WORDSWORTH
The Solitary Reaper

1. Describe the Romantic elements of this poem.
2. How does this poem compare with Wordsworth's poem *Daffodils*?
3. What is the focus of this poem?
4. What does Wordsworth say about the song?
5. What choice did the speaker have to make?
6. What choice did he make?

ALFRED EDWARD HOUSMAN

Alfred Housman was born in England in March, 1859 to Edward and Sarah Housman. Early on he showed a talent for the classics and attended St. John's College at Oxford. Unfortunately he failed his final exam. He spent the next ten years working in a post office and continuing his writing. Eventually he obtained a position with the university in London. He held this position from 1882 to 1911. Then he held a position at Trinity College at Cambridge University from 1911 to the time of his death in 1936. After his death Housman's brother edited much of his work and published it.

http://members.fortunecity.com/beatlessound/housman_alfred.htm.

ALFRED EDWARD HOUSMAN
To An Athlete Dying Young

1. What is the tone of this poem?
2. Map the rhyme scheme of this poem using A, B, C, etc.
3. In the first two stanzas what two events is Housman comparing?
4. In the third stanza Housman compares the early growing laurel to what?
5. In the fifth stanza what kind of circumstances does Housman say the athlete avoided by dying young?
6. Who glorifies the athlete now that he has died (see last stanza)?
7. Think of someone who died too soon. Think of someone who became a “has been”.

Terence, This Is Stupid Stuff

1. What does alcohol lead Terence to do in the first stanza?
2. According to the end of the second and the beginning of the third stanzas, why does Terence drink?
3. Why does Terence think the world is bad in the third stanza?
4. What final justification does Terence give for drinking in the last stanza?
5. How are Terence's arguments for drinking flawed?
6. What are some evils of our world today?
7. Since drinking would not solve the problems of the world, what would?

Loveliest of Trees

1. Which is the loveliest of trees according to the speaker of this poem? Why is it the loveliest?
2. Why does the person ride about the woodland?
3. What is the “snow” on the cherry trees?
4. What are things of nature that you enjoy seeing?

JOHN KEATS

Keats was born in 1795 in London, England. Both of his parents died by the time he was fourteen, leaving him and his two brothers and sister alone. He was well educated and at the age of fifteen he was apprenticed to a surgeon. He began writing 1814. Eventually he abandoned the medical profession for poetry. He published his first volume in 1817. His brother Tom died in 1818 of tuberculosis. He himself died of tuberculosis in 1821.

<http://portico.bl.uk/whatson/exhibitions/keats/html>

JOHN KEATS
On First Looking into Chapman's Homer

1. Map the rhyme scheme in this poem using A, B, C, etc.

2. What are the references to Ancient Greece?

3. What words or phrases offer elements of discovery to this poem?

4. Describe a situation where you have had a similar discovery that caused you to feel awe or wonder?

VIRGIL

Virgil was born as Publius Vergilius Maro in October, 70 B. C. in Northern Italy. Virgil was not Roman, but in fact Gaul, best known for his incomplete epic *The Aeneid*, modeled after Homer's *Iliad and Odyssey*. As a child, Virgil received a good education in Milan and in Rome, where he studied mathematics, medicine, rhetoric and completed his studies in Naples. During the reign of Augustus, Virgil became a member of his court. At Augustus' request, Virgil spent the last years of his life writing the Aeneid from 30 to 19 B. C. This was to be the Roman national epic to glorify the empire. Virgil did not enjoy this task and looked upon it as performing a political duty. In 20 B. C., while accompanying emperor Augustus back to Italy, Virgil contracted a fever in Greece and died. The poet's wishes were to have the Aeneid destroyed, but Augustus over-ruled and ordered the works published. Virgil was buried near Naples, but there are doubts regarding the authenticity of the tomb in that area.

<http://www.online-literature.com/virgil/>

1. Why do you think that Virgil was not enthusiastic about writing the *Aeneid*?
2. Why do you think Augustus want this poem to be written?
3. Why do you think Virgil wanted the poem destroyed when he died?
4. Why do you think Augustus overturned that order?

VIRGIL
“How They Took the City”
-From *The Aeneid*, Book II, Lines 1-397

1. What makes this poem and epic poem?
2. Do you feel that Virgil plagiarized?
3. What are the consequences of plagiarism today?

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