

DAY THREE | Revision

Core Curriculum Standards

Language: Knowledge of Language

- L.7.3** Use knowledge of language and its conventions when writing, speaking, reading, or listening.

Reading Literature: Ideas and Details

- RL.7.1** Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

Reading Literature: Craft and Structure

- RL.7.4** Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.

Reading Informational Text: Craft and Structure

- RI.7.4** Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone.

Writing: Production and Distribution of Writing

- W.7.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- W.7.5** With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.

Speaking and Listening: Comprehension and Collaboration

- SL.7.1** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.
- SL.7.2** Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue.

Adapted from:

Brown, Amanda C. "Thank You, Thesaurus: Experimenting With the Right Word vs. the Almost-Right Word." Learning.blogs.nytimes.com. The New York Times, 15 Nov. 2012. Web. 10 July 2013. <http://learning.blogs.nytimes.com/2012/11/15/thank-you-thesaurus-experimenting-with-the-right-word-vs-the-almost-right-word/?_r=0>.

Heard, Georgia "Welcome to Writing Poetry" Writing Matters presented by Teaching Matters 2010. <http://www.teachmatters.org/files/poetryunit.pdf>

DAY THREE | Revision

Lesson Goals

Outcomes

Students will understand the importance of revision and recognize that their first written thoughts should not be considered final drafts. The previous lesson demonstrated how word choice, or diction, is extremely important for a poem. In this lesson, students will see with hands-on activities the impact a single word or line-break can have on a poem.

Themes, Issues, and Concepts

originality, revision, personification, longing, tension in poetry, performing under pressure, fame, active verbs, imagery

Literary Terms

diction, synonym, alliteration, repetition, structure, line breaks, craft, poetic license

Materials

Thesaurus

Altered Poems Handout

“Lady Luna” by Nina Maricano, 2012 7GP Winner

“Foul Shot” by Edwin A. Hoey

Plain Paragraph Handout

Revise Handouts: “April Rain Song” by Langston Hughes and “Teenagers” by Pat Mora

“Arabian Knights” Revision Handout

Teacher Tips — *Want to get the students excited about this year’s contest?*

- Provide students the “opportunity” to write poetry and/or share a piece of their writing as often as possible even if it’s just for five minutes. Pick a day (or two) of the week, and make it a routine. Encourage students to continue writing outside the classroom.
- Students can also use this time to ask their classmates for suggestions in regards to “altering/revising” a particular piece of writing. Not only does this help with the revision process, but aids in speaking and listening skills as well. Incorporate this during “Writer’s Workshop” time.
- Collaborate with students to create a revising and editing checklist for students to use when evaluating their own poems as well as others. The teacher should use this checklist as well.

DAY THREE | Word Choice & Altering Poems

Lesson Plan *You may need two days for this lesson if you wish to complete all of the activities.*

PAGE 1

DO NOW (5 minutes)

Complete one or both of the following activities:

1. Ask the students to free write about some words or phrases that describe their personality.
2. Pick an object (a pencil, a brick wall, a clock, anything). Then write down everything you notice about that object.

WHOLE GROUP (20 minutes)

Distribute the Altered Poems Handout. Explain that one version is the originally published poem, and the other version has been altered with the use of a thesaurus. Ask the students to compare the differences between the originals and the altered poems. When finished ask the students to answer the following questions:

1. Which passage flows more smoothly and sounds better to your ear—the original or the altered?
2. Which words in the altered passage seem awkward to you?
3. The original reflects what the author actually wanted to say. How do the synonyms selected from the thesaurus change her/his meaning? Do any of the word changes affect the structure of the poem?
4. What exactly is a synonym? Do words like “celestial” and “otherworldly” mean the same thing? What about “stuck” and “adhered?” Or “inky” and “murky?”

EXTRA — Stanzas/line-breaks, punctuation and capitalization

Challenge students by showing a poem with stanzas and then that same poem without stanzas or vice versa. (See Extra Handout One “Teenagers” by Pat Mora) Explain how line-breaks give a poem rhythm. They tell the reader how to read the poem when the poet is not present. Stanza breaks are longer pauses and can be used between different ideas or images. You can also use this poem to discuss the impact capitalization and punctuation has on a poem. Is it necessary to capitalize the first word of every line? Discuss with students.

PARTNER/SMALL GROUPS (15-20 minutes)

Activity One Pass out the Plain Paragraph Handout, and have students use a thesaurus to write two different versions of it. The first version should be ridiculously overblown with five-dollar words. Have students read them aloud to pick the most over-the-top one. The second version should be a better version of the original paragraph with more interesting and descriptive words. They will share what they have created again. Then, ask the students these questions:

1. Why were the overblown paragraphs ineffective?
2. How did you decide what words to use for the second version?
3. In what ways did the second version end up being more effective than the original?
4. What lessons did the exercise teach us about how to use a thesaurus to revise our writing?

DAY THREE | Word Choice & Altering Poems

Lesson Plan

PAGE 2

Activity Two Distribute and/or project the Revise Handout One. Brainstorm a list of vivid words or figurative language that could be used to fill in the blanks of the poem, “April Rain Song” by Langston Hughes. Then, ask the students these questions:

1. Which words listed create a picture in your mind (i.e. imagery)?
2. What, if any, figurative language is listed? Explain (See Lesson Poetic Devices).

EXTRA

Review poem “Arabian Knights” by Abigale Houchins along with the revision feedback suggested by 7GP’s Educator Liaison, Cathy O’Brien. Discuss the suggestions with students.

INDEPENDENT (10 minutes)

Complete the second part of the **Revise Handout One**, “Refine Your Choice of Words.”

EXTRA

Have students use what they wrote for their free-writing activity to arrange the words to form lines of poetry and/or stanzas. Then, ask students to write their answers to these questions below their free write:

1. Circle words might you replace to make your description more detailed and interesting.
2. Use a thesaurus to look up alternate words for words you’ve circled and make a list.
3. How do the line breaks create rhythm to the poem?

Have a conversation with the students on their findings.

REFLECTION (10 minutes)

Students share their answers from the independent activity for “April Rain Song”. Then, display the poet’s actual words (see Revise Handouts One and Two “April Rain Song” by Langston Hughes).

HOMEWORK

Based on the lesson today, ask students to write a paragraph or two about why revision and word choice are important for poetry in particular. Also, remind students that any poem(s) they write should be considered as **first drafts**. Stress the importance of continually reflecting on a piece of writing for improvement.

Tip: When writing poetry, have students get in the habit of including a few sentences explaining their poems, reasons for line endings, stanzas, punctuation, capitalization, etc.

First draft:

Lady Luna

by Nina Marciano (7GP Winner, 2012)

Looking up at nightfall,
You see above the otherworldly Luna Lady,
Steadily shining luminous-like in the skyline.
When she is out, the Luna Lady shines brightly,
Her lovely, waxen face calmly watching everything.
The Luna Lady is whole, incomplete, and renewed again,
Blubbering at the loss of Darkness and the beginning of Day.
Over and again she comes, and sways to the owl's tune.
Her dexterous Luna-Lady Trot circling the murky black sky.
The tides also dance back and forth to Luna Lady's will.
The stars, her and Sir Sun's children, light Luna's way,
Until it is time to leave, and let Sir Sun light the world.
Immortal and everlasting she is, but all day she is not.
Many millions have laid eyes on her, but only in darkness.
She wishes to stay all day, not only at night.
And that is Luna Lady's unanswered trouble.
And it will forever be static.
Luna will be as Luna was.

Final Draft:

Lady Luna

by Nina Marciano (7GP Winner, 2012)

Looking up at nighttime,
You see above the celestial Luna Lady,
Steadily gleaming lucent-like in the skyline.
When she is out, the Luna Lady shines luminously,
Her lovely, white face tranquilly watching everything.
The Luna Lady is whole, partial, and renewed again,
Weeping at the loss of Darkness and the beginning of Day.
Over and again she comes, and dances to the owl's song.
Her graceful Luna-Lady Trot circling the inky black sky.
The tides also dance back and forth to Luna Lady's will.
The stars, her and Sir Sun's children, light Luna's way,
Until it is time to leave, and let Sir Sun light the world.
Immortal and everlasting she is, but all day she is not.
Many millions have beheld her, but only in darkness.
She wishes to stay all day, not only at night.
And that is Luna Lady's unanswered plight.
And it will forever be unchanging.
Luna will be as Luna was.

Original:

Foul Shot

by Edwin A. Hoey (b. unknown approx 1935)

With two 60s stuck on the scoreboard
And two seconds hanging on the clock,
The solemn boy in the center of the eyes,
Squeezed by silence,
Seeks out the line with his feet,
Soothes his hands along his uniform,
Gently drums the ball against the floor,
Then measures the waiting net,
Raises the ball on his right hand,
Balances it with his left,
Calms it with his fingertips,
Breathes,
Crouches,
Waits,
And then through a stretching of stillness,
Nudges it upward.
The ball
Slides up and out,
Lands,
Leans,
Wobbles,
Wavers,
Hesitates,
Plays it coy
Until every face begs with unsounding screams—
And then

And then

And then,

Right up before ROAR-UP,
Dives down and through.

7GP Altered Version:

Foul Shot

by Edwin A. Hoey (b. unknown approx 1935)

With two 60s adhered on the scoreboard
And two seconds swinging on the clock,
The somber boy in the center of the eyes,
Compressed by silence,
Seeks out the line with his feet,
Becalms his hands along his uniform,
Gently tattoos the ball against the floor,
Then measures the waiting net,
Raises the ball on his right hand,
Balances it with his left,
Assuages it with his fingertips,
Breathes,
Squatting,
Waits,
And then through a stretching of noiselessness,
Prods it upward.
The ball
Glides up and out,
Lands,
Reclines,
Teeters,
Staggers,
Hesitates,
Plays it timid
Until every face begs with unsounding howls—
And then

And then

And then,

Right up before ROAR-UP,
Ducks down and through.

Plain Paragraph

VERSION ONE

It was raining outside, and I was pretty bored. No one was home, so everything was quiet, except for the rain that hit the roof. Suddenly, I heard a weird and loud noise from the basement. I decided to find out what had made that noise. I walked down the old stairs that led to the basement, which creaked and made me jump. I carried a flashlight and something to protect myself in my hands. I could smell something funny. From behind a big stack of cardboard boxes came a wet and dirty dog.

YOUR VERSION

Revise

April Rain Song

By Langston Hughes (1902–1967)

Brainstorm your choice of words.

Let the rain kiss you

Let the rain _____ your head with _____ drops

Let the rain sing a _____

The rain makes _____ on the sidewalk

The rain makes _____ in the gutter

The rain plays _____ _____ on our roof at night

And I love the rain.

Refine your choice of words:

Let the rain kiss you

Let the rain _____ your head with _____ drops

Let the rain sing a _____

The rain makes _____ on the sidewalk

The rain makes _____ in the gutter

The rain plays _____ _____ on our roof at night

And I love the rain.

Revise

April Rain Song

By Langston Hughes (1902–1967)

Let the rain kiss you/

Let the rain beat upon your head with silver liquid drops/

Let the rain sing you a lullaby/

The rain makes still pools on the sidewalk/

The rain makes running pools in the gutter/

The rain plays a little sleep song on our roof at night/

And I love the rain.

Revise “Extra”

Teenagers

By Pat Mora (1922-)

One day they disappear
into their rooms.
Doors and lips shut
and we become strangers
in our own home.

I pace the hall, hear whispers,
a code I knew but can't remember,
mouthed by mouths I taught to speak.

Years later the door opens.
I see faces I once held,
open as sunflowers in my hands. I see
familiar skin now stretched on long bodies
that move past me
glowing almost like pearls.

Teenagers

By Pat Mora (1922-)

One day they just disappear into their rooms doors and lips shut and we become strangers in our own home
I pace the hall hear whispers a code I knew but can't remember mouthed by mouths I taught to speak years
later the door opens I see faces I once held open as sunflowers in my hands I see familiar skin now stretched
on long bodies that move past me glowing

“Arabian Knights” Revision Handout

First Draft:

Arabian Knights by Abigale Houchins (7GP Winner, 2015)

Always watch your surroundings.
Even though he might lie,
You will still believe him,
And give your soul to stay alive.
You see your family,
But will soon have to say
Goodbye forever
And face your death.
They trust you,
But you don't think they'll find out.
So you take them
With no regrets.
He'll find out
And you'll feel bad.
You'll still face
Your devastating punishment.
You help them,
But they still chase you.
You love her
But you can't have her.
He says he's kin,
But that's just a sin.
You've always known
What's really going to happen.
He's better than you.
He's richer than you
But he's still jealous.
He will soon find out jealousy
Will easily take his life
And you will miss him,
But not too much

“Arabian Knights” Revision Handout

Feedback for Abigale Houchins

7GP Feedback from 7GP Educator Liaison Cathy O'Brien

Arabian Knights certainly provoke images of mischief, romance and inner and outer conflicts. What a great topic and what a great idea for a poem. But the poem is a bit confusing. Is this poem a book report? A conversation? A soap opera? An extension of an Arabian Knight tale? Below are a few suggestions.

Capitalization: Did Abigale intend to capitalize the beginning of every line? If not, ask Abigale to consider which words to capitalize. Think it through. Be intentional and consistent in the strategy for how capitalization is used.

Clarify: Abigale has some good ideas, but the meaning is not clear. Who is the narrator and about what and whom is he/she thinking or talking? Who is “you”? Who is “he”? Who is “her”? Who is “they”? Has Abigale written this poem to be read like a stream of conscious? Ask Abigale to consider using some of the actual names in this poem to give readers a point of reference for better understanding. Maybe assume some readers might not be familiar with Arabian Knights.

Change/cut some words: This goes with the clarify suggestion above. Ask Abigale to consider replacing “he”, “you”, “they”, “her” with more specific names and even deleting some of the extra “you” and other words. For example, some form of “He” is repeated in lines 25 through 28. Once “he” is established, that repeat might not be necessary. “He’s better than you/ richer than you/ but still jealous”. Can “jealousy” in the next line be replaced with a different word?

Some other extra words to consider deleting: “even”, “and”, “but”, “so”. Ask Abigale to read this poem out loud and listen for extra words that might not be necessary and, when omitted, let the other words stand out more.

Voice: In short, who is the narrator addressing?

Word choice: Words are everything in poetry. One individual word choice can alter completely a poem’s meaning and themes. With this in mind, ask Abigale to consider raising the vocabulary bar in this poem. Words and phrases like “devastating”, “surroundings”, “jealous”, “give your soul to stay alive” provide great images and meaning for readers. Can Abigale think of similar, meaningful words to replace “really going to happen”, “find out”, “say” and other such words?

“Arabian Knights” Revision Handout

Revised Poem after consideration of feedback:

Arabian Knights by Abigale Houchins (7GP Winner, 2015)

Open the book.

Read the tales.

Merchant, always watch your surroundings.

Even though genies lie,
date pits will bring you peril.

A merchant soul is the price
for you to see your family,
before saying goodbye
forever.

Turn the page.

Another tale.

The merchant trusts you;
you don't think he'll find out.

The gold is yours,
undeniably yours.

You have buried your shame
in a vat of olives.

Your secret discovered,
by a youth playing Caliph...
your punishment awaits.

A Sultana spins
tales in the night.

A vigilant woodcutter
finds a worthy secret.

Oh woodcutter,
Kassim is better off than you,
richer than you;
he envies what you have.
Kassim will find that jealousy
easily takes a life.

Turn the page.

The tales continue to spin
into freedom.