

NATIONAL ENDOWMENT FOR THE ARTS  
*and*  
POETRY FOUNDATION  
*present*



Teachers Guide  
2006–2007

Massachusetts  
2006 State Champion  
Vinh Hua

Additional copies of this publication can be downloaded at [www.poetryoutloud.org](http://www.poetryoutloud.org)

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Poet  
Edna St. Vincent Millay



NATIONAL  
ENDOWMENT  
FOR THE ARTS

The National Endowment for the Arts is a public agency dedicated to supporting excellence in the arts—both new and established—bringing the arts to all Americans, and providing leadership in arts education. Established by Congress in 1965 as an independent agency of the federal government, the Endowment is the nation's largest annual funder of the arts, bringing great art to all 50 states, including rural areas, inner cities, and military bases.

New Jersey  
2006 State Champion  
Teika Chapman



The Poetry Foundation, publisher of *Poetry* magazine, is an independent literary organization committed to a vigorous presence for poetry in our culture. It has embarked on an ambitious plan to bring the best poetry before the largest possible audience.

Poet Dylan Thomas

*Poetry Out Loud* is a partnership with the State Arts Agencies of all fifty states and the District of Columbia.

All 2006 State Champion photos by James Kegley.

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Hawaii  
2006 State Champion  
Kellie Anae



Poet Robert Frost



Rhode Island  
2006 State Champion  
Kris Aponte



Poet Langston Hughes



Vermont  
2006 State Champion  
Anna Svagzdys



Poet Emily Dickinson



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# Letters of Welcome

Photo by Vance Jacobs



The memorization and recitation of poetry have been central elements of education since ancient times. Recitation is also a major new trend in poetry. This recent resurgence of poetry as an oral art form can be seen in the slam poetry movement and in the immense popularity of rap music.

The National Endowment for the Arts and the Poetry Foundation have partnered with the State Arts Agencies on an exciting program, *Poetry Out Loud: National Recitation Contest*, which invites the dynamic aspects of slam poetry, spoken word, and theater into the English class. *Poetry Out Loud* helps students master public speaking skills, build self-confidence, and learn about their literary heritage.

Learning great poetry by heart develops the mind and the imagination. By encouraging your students to study, memorize, and perform some of the most influential and timeless poems of the English language, you immerse them in powerful language and provocative ideas.

Although many students may initially be nervous about reciting in front of their teenage peers, the experience will prove valuable — not only in school, but also in life. Much of the future success of students will depend on how well they present themselves in public. Whether talking to one person or many, public speaking is a skill people use every day in both the workplace and the community.

Poetry recitation as a competitive event is as old as the Olympic Games. Along with wrestling, long-distance running, and the javelin toss, the ancient Olympics included contests in music and poetry. Performers trained for years and traveled great distances to the games. Please join us in restoring the energy and esprit of poetry recitation nationwide as *Poetry Out Loud*.

A handwritten signature in green ink that reads "Dana Gioia". The signature is fluid and cursive.

Dana Gioia  
Chairman  
National Endowment for the Arts

Can there be any subject more difficult to teach in the classroom than poetry? Students who take their culture at the speed of the Internet may not easily find it in a measured, majestic poem that comes down to us from the past. But a great poem has much to tell if we can find a way to listen. It will speak to us and for us, giving voice to times of great joy or great loss. As we grow older it will grow with us, waiting to give new meaning to our deepening experience. “Why should I study this poem,” the Internet-savvy student may ask, “let alone try to learn it by heart?” And we may answer, “Because it is a chance to make a friend for life.”



Photo courtesy of the Poetry Foundation

*Poetry Out Loud: National Recitation Contest* brings new energy to an ancient art by returning it to the classrooms of America. The public recitation of great poetry is a way to honor the speaker, the poem, and the audience all at once. Hearing a poem spoken aloud, we discover that a poem is before anything else an event of the ear. In the hands of the poet our everyday speech becomes a musical instrument. The meaning of the poem, we find, lies as much in the sound of its words as in their sense.

Hearing the spoken words of the ancient poets we learn that we are not alone, that men and women always have felt as we feel, that the human spirit has been the unchanging constant in the history of our kind. Hearing the voices of our contemporary poets we learn again that we are not alone, that in our individuality we are a community. In this way the recitation of poetry brings history to life; in this way it creates community.

The Poetry Foundation is committed to a vigorous presence for poetry in our culture. Through its programs the Foundation seeks to make poetry directly relevant to the American public. We are excited to join with the National Endowment for the Arts in *Poetry Out Loud: National Recitation Contest*.

A handwritten signature in cursive script that reads "John Barr".

John Barr  
President  
The Poetry Foundation

# Program Overview

## HISTORY OF PROGRAM

The National Endowment for the Arts (NEA) and the Poetry Foundation joined together to create *Poetry Out Loud*, a program that encourages the nation's youth to learn about great poetry through memorization and performance.

The NEA and the Poetry Foundation have partnered with State Arts Agencies in every state and the District of Columbia to support an expansion of *Poetry Out Loud*. After successful pilot programs in Washington, DC, and Chicago, the second phase of *Poetry Out Loud* was launched in high schools across America in the winter of 2006. Tens of thousands of students participated, culminating in the inaugural National Finals on May 16, 2006, which brought all 51 State Champions to the nation's capital.

## CONTEST STRUCTURE

*Poetry Out Loud* uses a pyramid structure that begins at the classroom level. Winners advance to a school-wide competition, then to a regional or state competition, and ultimately to the National Finals.

## CLASSROOM TIME AND SCHEDULE

The curriculum for *Poetry Out Loud* has been designed intentionally to fit into a teacher's busy schedule without much disruption. The program takes place over the span of two to three weeks, according to each teacher's interest and schedule, and it will not require full class periods during that time. To accommodate schools' testing demands and vacation calendars, *Poetry Out Loud* can be implemented at the school level any time during the fall and through early winter, with slight variations by state. Please check with your State Coordinator for your state's specific calendar. (Search "State Contacts" on the website, [www.poetryoutloud.org](http://www.poetryoutloud.org), to identify your State Coordinator.)

## NCTE STANDARDS

*Poetry Out Loud* satisfies most of the NCTE English Language Arts Standards (detailed information on page 36). In addition to memorizing and performing great poems, students will have the opportunity to discuss poetry and—if the teacher wishes to use the optional lesson plans—to write poetry of their own.

## PRIZES

The following prizes are offered for the official contests identified and conducted by the government State Arts Agencies and the National Endowment for the Arts during the spring of 2007. The prizes do not apply to other unofficial contests.



**State Prizes:** Each winner at the state level will receive \$200 and an all-expenses-paid trip to Washington (with an adult chaperone) to compete for the national championship. The state winner's school will receive a \$500 stipend for the purchase of poetry books. One runner-up in each state will receive \$100; his or her school will receive \$200 for the purchase of poetry books.

**National Prizes:** A total of \$50,000 in scholarship awards and school stipends will be awarded to the winners at the *Poetry Out Loud* National Finals, with a \$20,000 college scholarship award for the National Champion.

## OPTIONAL SCHOOL PRIZES

Some schools have given their finalists extra prizes, ranging from anthologies to gift certificates. It may be appropriate to ask a local business (bookstore, café, record store, etc.) or a parent-teacher organization to donate those additional prizes.

## LEGAL PARTICIPATION REQUIREMENTS

No student may be excluded from participation in this program on the basis of race, color, religion, sex, disability, or national origin. Schools may determine eligibility for classroom- and school-level *Poetry Out Loud* programs, pursuant to local and state law. Under federal law, participation in state finals and the National Finals is restricted to U.S. citizens or permanent residents.

*Tennessee  
2006 State Champion  
Leo Moucka*



# Organizing the Contest Events

## LEAD TEACHER(S)

We recommend that each school identify one or two teachers to serve as the coordinators of *Poetry Out Loud*. Duties for Lead Teachers will include enlisting fellow teachers to participate, distributing materials, organizing the school events, and keeping in touch with the State Coordinator.

We recommend that you organize your school event as soon as possible, in order to ensure greater attendance by the school community. The *Poetry Out Loud* website includes tips on promoting the event within your school and community.

## LENGTH OF CONTEST – LARGE AND SMALL SCHOOLS

Classroom contests can be held during class periods. A school final or state final contest should run less than two hours; any longer than that can be difficult for the audience. Ideally, 6 to 15 students should compete in each school's final contest. If your school has 6 to 15 classes participating in the program, send one winner from each class to the school finals. If fewer than six classes are participating, two students from each class may advance to the school finals. If more than 15 classes are participating, you might consider holding grade-level competitions first, allowing two or three students from each grade to advance to the school finals.

## NUMBER OF POEMS AT EACH CONTEST LEVEL

For the classroom contest, students must prepare one poem to recite. Participants in the school finals must prepare two poems for recitation. For the students who advance to the state and national levels, three poems must be prepared for recitation.

It is strongly recommended that students who compete beyond the classroom level select poems of various style, time period, and voice. That diversity of selection will offer a richer and more complete performance.

## POEM SELECTION AND PERFORMANCE TIME

Students must select poems from the official *Poetry Out Loud* print or online anthologies. The maximum recitation time per poem should be about three or four minutes. (Not all poems on the audio CD are eligible for recitation in *Poetry Out Loud*.)

## MUSIC AND COSTUMES

No music, costumes, or props may be used.



Kentucky  
2006 State Champion  
Kendra Holloway



## INTRODUCING THE POEM

At the competition, students should stand before the audience, introduce themselves, and identify the poem they will perform by announcing both the title and the author of the poem. (For example, “This is ‘The Lake Isle of Innisfree,’ by William Butler Yeats,” or “I will be reciting ‘The New Colossus,’ by Emma Lazarus.”) The poem must be recited from memory.

## DRAMATIZATION

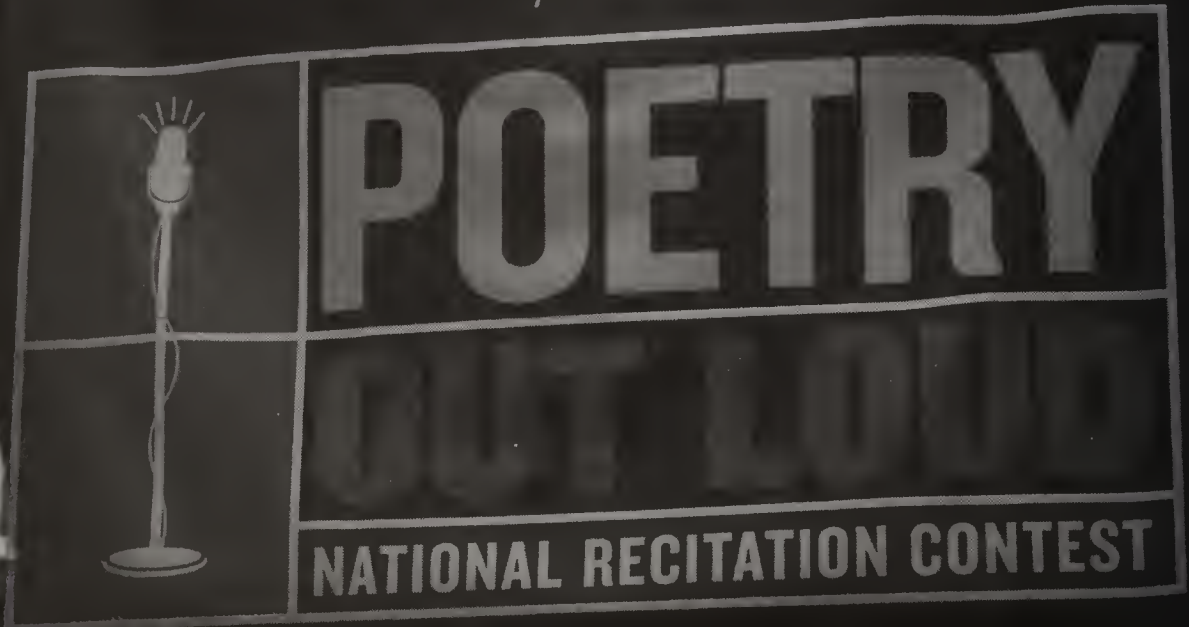
While some element of performance is appropriate, the recitation of poetry, in this context, is a bit different from theatrical acting. Overdone, highly dramatic performances will often distract the audience and the judges from understanding and enjoying the poem. For example, character voices and exaggerated gestures are usually not appropriate.

## ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

All judging criteria can be adjusted to accommodate students with disabilities. If an element of evaluation cannot apply to a contestant, you may remove it from the score sheet and average the applicable scores rather than add them. Additional guidance on implementing *Poetry Out Loud* for students with disabilities is available on the website, [www.poetryoutloud.org](http://www.poetryoutloud.org).

We recommend that you provide a sign language interpreter at your school finals if you expect to have audience members who would benefit from that service. Signing students may perform with a voice interpreter, and you may enlist judges who know sign language.

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present



*Jackson Hille (OH), 2006 Poetry Out Loud National Champion*

# Teacher Preparation

- 1. Have students browse the poems.** We have provided classroom poetry anthologies and an extensive online anthology that includes several browsing options. Allow time for the students to browse the selection, either as homework or a classroom activity, and have the students select some poems they may memorize.
- 2. Begin class with a poem a day.** Another way to expose students to poetry that they might not discover on their own is to read or recite a poem to them at the start of each class period. The website, [www.poetryoutloud.org](http://www.poetryoutloud.org), includes poet biographies that may be read aloud, as well.
- 3. Ask each student to select a poem to memorize.** At the classroom level, each student must choose one of the eligible poems to memorize and prepare for performance. Participants in the school-wide competitions will prepare two poems to recite. Students who advance to the regional, state-wide, or national levels will prepare three poems.
- 4. Discuss the poems in class.** Understanding the text is the most important preparation for reading poetry aloud. If a performer doesn't understand the text, neither will the audience. Lead class discussions about the students' selected poems.
- 5. Have students memorize the poems.** Share these memorization tips with your students: 1. Rewrite your poem by hand several times. Each time, try to write more and more of it from memory. 2. Read your poem aloud before going to sleep at night, and repeat it when you wake up. 3. Carry around a copy of your poem in your pocket or bag. You'll find several moments throughout the day to reread or recite it. 4. Practice your poem by saying it to family and friends.
- 6. Model recitation skills in the classroom.** The teacher should model both effective and ineffective recitation practices, asking students to point out which elements of the performance are successful and which are not. On the board, develop a list of bad habits that distract the audience or take away from the performance, such as inaudible volume, speaking too quickly, monotone voice, fidgeting, overacting, and mispronunciations. Then develop a list of elements that a successful recitation performance should contain, such as sufficient volume, an appropriate speed with the proper pauses, voice inflection, evidence of understanding, pronunciation, and eye contact with the audience. The teacher may also play portions of the audio CD or the video on the website, as further examples of recitation practices.
- 7. Practice the poems.** Allow class time for students to practice their poems. Break the class into pairs of students (rotating each session), and have each student practice with a partner. Partners should offer constructive criticism, using the Evaluation Sheet and Criteria as a guide.
- 8. Include creative writing exercises.** Creative writing is a natural complement to *Poetry Out Loud*. For that reason, we have included a number of optional writing exercises and lesson plans for teachers at the back of this Teachers Guide and on the website, [www.poetryoutloud.org](http://www.poetryoutloud.org).

# Suggested Class Schedule

## WEEK 1

- **Have students browse the anthologies and choose poems to memorize.**  
(1 full class session)
- **Read and discuss some of the poems in class.**  
(2-3 full class sessions)
- **Model effective and ineffective recitation practices for the students.**  
(1 full class session)
- **Have students practice their poems with partners.**  
(15 minutes per day; several class sessions)

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## WEEK 2

- **Have students practice their poems with different partners each day.** They should also work on their memorization and performance outside of school. Students should have their poems completely memorized and be able to recite without using a printed copy by the end of the week.  
(15 minutes per day)
- **Implement the writing exercises and lesson plans.** While reserving a portion of each class period for recitation practice, you may offer a more complete poetry unit that includes creative writing elements, using the provided lessons.  
(1-5 full class sessions, optional)
- **Hold the classroom recitation contests at the end of the week.**  
(1-2 full class sessions)

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## WEEK 3

- **Hold the school-wide recitation contest at the end of the week.**  
Winners of the classroom contests will prepare two poems for recitation, and will compete in the school-wide competition at the end of this week.  
(1 hour; school assembly)



*Pennsylvania  
2006 State Champion  
Chris Estevez*

# Judging the Contest

## JUDGING THE CLASSROOM AND SCHOOL CONTESTS

The classroom teacher can serve as the sole judge for the classroom contests. At the school finals, three to five judges should be sufficient—a group of teachers may serve as judges, or you may invite some community members to judge the contest. Appropriate judges to invite could be local poets, actors, politicians, professors, arts reporters, or members of the school board. In order to eliminate any appearance of conflict of interest, judges should not judge recitations of their own poems.

We recommend that you print the Evaluation Scoresheets before the school contest, and fill out the names of the participants and the titles of the poems they will recite. This will save time for the judges during the contest and will allow them to focus their full attention on the performers.

## PROMPTER

Even the most experienced actors can forget their lines. It is very helpful to have a teacher or student sit in front of the performers with copies of the poems to read along with the recitations, ready to prompt a student who may get stuck on a line. Show the performers where the Prompter is sitting before the contest begins, so they know where to look if they get lost during their recitation. If a performer is stuck for several seconds and looks to the Prompter for help, the Prompter may whisper the first words of the next line to get the performer back on track. The Prompter may double as the Accuracy Judge.

## ACCURACY JUDGE

We advise you to assign a separate judge or a diligent student to serve as an Accuracy Judge. The Accuracy Judge should mark missed or incorrect words made during the recitation. The teacher or lead judge should decide on a consistent point scale for evaluating accuracy. This is an admittedly subjective element, but works well if the formula used to evaluate accuracy remains consistent throughout the contest.

If a performer makes no mistakes and does not need help from the Prompter, the accuracy addition should be the full eight points. If the performer makes a couple of minor mistakes (i.e. “a” instead of “the”) or inverts a pair of words, the accuracy addition should be seven of the full eight points. If the performer relies too heavily on the Prompter, misses lines or stanzas, reverses the order of sections in the poem, etc., add fewer points for accuracy depending on the severity of the errors.

Note that a recitation with a single mistake in a long poem should receive a higher score than a recitation with a single mistake in a short poem.

## CONTEST SCORING ADVICE

While the review criteria may be subjective to some degree, each judge should remain consistent throughout the contest. (For example, the judge should assign a poem the same score for “level of difficulty” when it is recited by different students.)

The judges usually need several seconds between recitations to score the previous performance. Make sure the host waits for the judges’ acknowledgment before the next performer begins. It is also helpful to have a couple of people tallying scores during the contest, so the winners may be announced promptly at the end of the event.

Two ways you can fill downtime while the judges are scoring each recitation: enlist an emcee who can keep the crowd entertained and interested, or engage musicians to perform between recitations.

Recommend to the judges that they aim to keep most scores in the middle range, so there is room to reward an outstanding performance. This allows more opportunity for subtlety and differentiation between recitations, which is helpful when you have many to evaluate. When judges award fives and sixes from the start, most of the students will end up with very similar final scores.



*From left, Poetry Foundation President John Barr, Second Place winner Teal Van Dyck (NH), National Champion Jackson Hille (OH), Third Place winner Kellie Anae (HI), and NEA Chairman Dana Gioia at the 2006 National Finals.*

# Contest Evaluation Sheet

**NAME OF PERFORMER:**

**TITLE OF POEM:**

	weak	→	average	→	excellent	→	outstanding				
Physical Presence and Posture	1		2		3		4		5		6
Voice Projection and Articulation	1		2		3		4		5		6
Appropriateness of Dramatization	1		2		3		4		5		6
Level of Difficulty	1		2		3		4		5		6
Evidence of Understanding	1		2		3		4		5		6
Overall Performance	2		4		6		8		10		12

**TOTAL:** \_\_\_\_\_ (maximum of 42 points)

**ACCURACY ADDITION:** \_\_\_\_\_ (maximum of 8 points)

**FINAL SCORE:** \_\_\_\_\_ **(MAXIMUM OF 50 POINTS)**



# Evaluation Criteria and Tips for Performers

*All evaluation criteria can be adjusted to accommodate students with disabilities. Additional guidance on implementing Poetry Out Loud for students with disabilities is available on the website, [www.poetryoutloud.org](http://www.poetryoutloud.org).*

## PHYSICAL PRESENCE AND POSTURE

This category is to evaluate the physical nature of the recitation. Consider the performer's posture, use of eye contact, and body language.

### *Advice for the student:*

- Use good posture and be attentive. Look confident.
- Engage your audience. Look them in the eye. If you have trouble with that, focus past them to the far wall and keep your head up.

## VOICE PROJECTION AND ARTICULATION

This category is to evaluate the auditory nature of the recitation. Consider the performer's volume, speed, use of voice inflection, and proper pronunciation.

### *Advice for the student:*

- Project to the audience. You want to capture the attention of everyone, including the people in the back row.
- Perform at a natural pace. People may speak or express themselves too quickly when they are nervous, which can make a performance difficult to understand. Speak slowly, but not so slowly that the language sounds unnatural or awkward.
- Be careful with rhymed poems not to recite in a sing-song manner.
- Make sure you know how to pronounce or sign every word in your poem. Articulate.

## APPROPRIATENESS OF DRAMATIZATION

This category is to evaluate the level of dramatization in the recitation. Overly theatrical performances will often distract the audience and the judges from understanding and enjoying the poem. On the other hand, the performer should infuse the recitation with an appropriate level of dramatization, depending on the poem.

### *Advice for the student:*

- Don't overdo it. Over-dramatization can distract your audience from experiencing the language of the poem. Your goal should be to help the audience understand the poem more deeply than they had before hearing your recitation.

- You are the voice and the vessel of your poem. Have confidence that your poem is strong enough to communicate its sounds and messages without over-dramatizing. In other words, let the words of the poem do the work.
- Depending on the poem, gestures and some amount of movement may be appropriate, as long as they are not overdone.
- Avoid monotone recitation. If you sound bored, you will project that boredom onto the audience. However, too much enthusiasm can make your performance seem insincere.

## LEVEL OF DIFFICULTY

This category is to evaluate the difficulty of the poem, taking into account length, diction, and density of language.

### *Advice for the student:*

- It is strongly recommended that students who compete beyond the classroom level select poems of various style, time period, and voice. That diversity of selection will offer a richer and more complete performance.

## EVIDENCE OF UNDERSTANDING

This category is to evaluate whether the performer exhibits an understanding of the poem in his or her recitation.

### *Advice for the student:*

- Be sure you know the meaning and correct pronunciation of every word and line in your poem. If you are unsure about something, it will be apparent to the audience. Don't hesitate to ask your teacher for help.
- In order for the audience to fully understand the poem, the performer must fully understand the poem. Be attentive to the messages, meanings, allusions, irony, tones of voice, and other nuances in your poem.
- Listen to track 4 on the audio CD (or on the website, [www.poetryoutloud.org](http://www.poetryoutloud.org)) in which poet David Mason introduces Yeats' "The Lake Isle of Innisfree." In his comments, he advises you to think about how you should interpret the tone and volume and voice of your poem. Is it a quiet poem? Is it a boisterous poem? Should it be read more quickly or slowly, with a happy or mournful tone? Your interpretation will be different for each poem, and it is a crucial element of your performance.

## OVERALL PERFORMANCE

This category is to evaluate the overall success of the performance. Note that points in this category are doubled in weight.

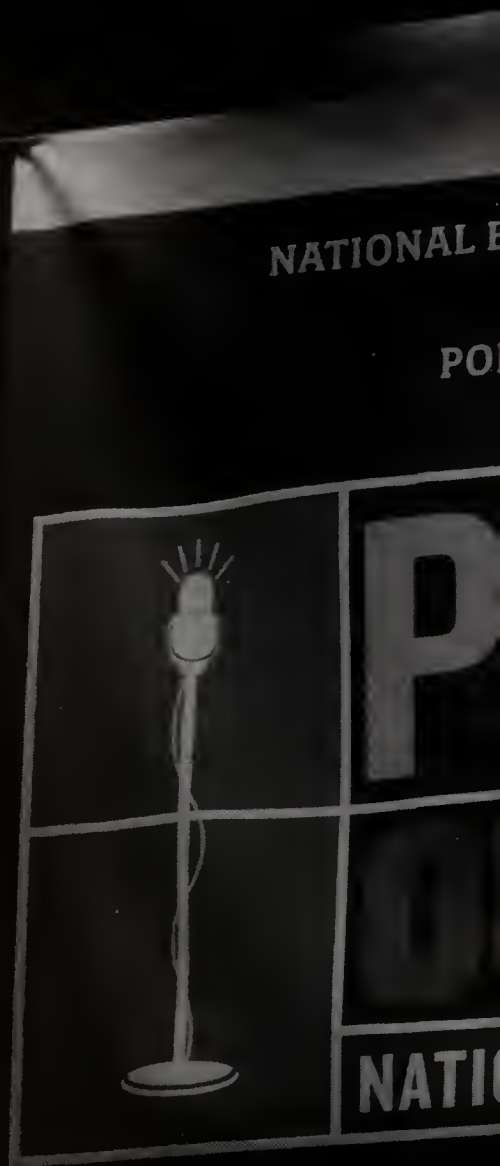
## ACCURACY

A separate judge will mark missed or incorrect words made during the recitation. If the performer relies on the Prompter too much, points may be subtracted from the accuracy score. Eight points should be added for a perfect recitation. (See above under “Judging the Contest: Accuracy Judge” for additional guidance.)



*South Dakota  
2006 State Champion  
Kayla Jackmon*

*Poetry Out Loud* State Champions gather for the 2006 National Finals on May 16, 2006, at the historic Lincoln Theatre in Washington, DC.



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**AT LOUD**  
**ANNUAL RECITATION CONTEST**



# Lesson Plan: Poems Put to Use

Periods: 1, with an optional take-home project

NCTE standards: 1, 2, 3, 6, 8, 12

## INTRODUCTION

In track 2 of the *Poetry Out Loud* CD (“The Power of Poetry”), NEA Chairman Dana Gioia spells out four practical advantages to be found in studying and reciting poetry:

- Poetry offers mastery of language, and stocks the mind with images and ideas in unforgettable words and phrases
- Poetry trains and develops our emotional intelligence
- Poetry reminds us that language is holistic—that how something is said is part of what is being said, with the literal meaning of words only part of their whole meaning, which is also carried by tone of voice, inflection, rhythm
- Poetry lets us see the world through other eyes, and equips us imaginatively and spiritually to face the joys and challenges of our lives

Later, on track 17, poet Kay Ryan concurs. “Poetry is for desperate occasions,” she says. By memorizing a poem, you have it to pull out when you need it—not necessarily the whole poem, but the scrap of it that comes to mind in a difficult time.

Because students may not have scraps of poetry memorized already, and may never have called one to mind, it may be hard for them to believe Gioia and Ryan. This lesson will help them do so, by getting them to imagine situations in which a scrap or two of poetry—whether recited or simply thought of—can be put to use. Using fiction, letters, or political speech, students will write about poems being put to use and, in the process, imagine the practical advantages that having poems memorized can bring.

## LEARNING OBJECTIVES

In this lesson, students will have opportunities to:

- Listen to poems being recited, and to the commentaries of the performers
- Find passages in poems which they find striking or memorable
- Imagine situations in which those passages may be put to use, whether to console, encourage, taunt, flatter, or otherwise make an impact on a listener
- Write short stories, letters, or speeches in which at least three passages could be quoted effectively to move another character or the listener / recipient

## MATERIALS AND RESOURCES

To teach this lesson you will need:

- The *Poetry Out Loud* CD or access to the online *Poetry Out Loud* Audio Guide
- A CD player or computer
- The *Poetry Out Loud* anthology in its print or online version

## ACTIVITY DESCRIPTION

1. Introduce students to the idea that poems can be useful to recite—the whole poem or just part of it—in a variety of real life situations. Brainstorm with them what some of those situations might be, for example:

- When faced with bad news or difficult times
- At a wedding, funeral, or other life-cycle event
- As a toast or grace before meals
- In a romantic relationship or during a marriage proposal
- During a speech or other effort to move an audience, whether it be voters, colleagues, teammates, or others you wish to lead

To illustrate such moments, you might cite historical examples, such as Winston Churchill’s recitation of the Claude McKay sonnet “If We Must Die...” to rally resistance to the Nazis during World War II. Or you might turn to fiction and movies. Many children’s books and adult novels have scenes where a scrap of poetry is deployed to good effect.

In each book of J. R. R. Tolkien’s *The Lord of the Rings*, poems are recited by characters; for example, in *The Fellowship of the Ring*, there are poems prominently featured in the chapters “The Shadow of the Past,” “The Old Forest,” “Strider,” “A Knife in the Dark,” and elsewhere. In the film of *The Return of the King*, meanwhile, Theoden cries out a short poem to the Rohirrim as they ready their cavalry charge to break the siege of Gondor.

Contemporary films featuring poetry include *Spiderman 2* (Dr. Octavius advises Peter Parker to recite poetry to attract women), *Poetic Justice* (with poems by Maya Angelou), *Four Weddings and a Funeral* (W. H. Auden’s “Funeral Blues”), *Il Postino* (various love poems by Pablo Neruda), *Slam* (poems by Saul Williams), *Sylvia* (Ted Hughes and Sylvia Plath recite Chaucer and Shakespeare to one another), and *In Her Shoes* (Elizabeth Bishop’s “One Art” and “I carry your heart with me” by e. e. cummings). The Academy of American Poets has a useful, annotated list of “Poetry in Film, Radio, and TV” at <http://www.poets.org/page.php/prmID/195>.

## Lesson Plan: Poems Put to Use

*continued*

2. Play tracks 7 and 17 of the CD to illuminate contexts in which poems—whole poems and scraps of them—were recited: by David Mason to his girlfriends, and by Kay Ryan’s grandmother to her, as she grew up. Pose questions to your students about these uses of poetry, for example:

- Why might Mason have wanted to recite Donne to his girlfriends?
- Are there different lines or phrases from the poem that would have been better to recite in different contexts? (Some might work better as a “pick-up line,” perhaps, while others might be better for an apology or an excuse.)
- Why might Kay Ryan’s grandmother have treasured those lines from Longfellow?
- Why might she have wanted her granddaughter to hear them, growing up?

3. Now it’s time to get your students searching for their own striking lines and phrases. Send students to the *Poetry Out Loud* anthology in search of memorable passages. They should gather at least three passages from different poems. The meaning of the passage in its original context is less important than the power the student finds in it, and the student’s ability to imagine each passage being put to use in some situation.

If you wish, you can make this a “Treasure Hunt” assignment. Go back to the list of situations you brainstormed in step one of the assignment, situations such as:

- When faced with bad news or difficult times
- At a wedding, funeral, or other life-cycle event
- As a toast or grace before meals
- In a romantic relationship or during a marriage proposal
- During a speech or other effort to move an audience, whether it be voters, colleagues, teammates, or others you wish to lead

Give each student a situation, and ask him or her to find three appropriate lines or phrases; or, give the whole list to each student, and tell each to look for one line or phrase that could be of use in that context.

- If students are using the online anthology, you can keep them from being overwhelmed by telling them to look first at poems whose titles begin with a particular letter. Or, if you prefer, suggest they use the “Keyword Search” feature on the website.
- Try not to steer them to particular poems or poets, as one goal here is simply to encourage exploration, helping students discover poems, poets, and lines they might not otherwise have encountered.

To keep students from grabbing lines at random, tell them to justify the choice—either orally or in writing—by briefly imagining a moment when that line or phrase would come in handy. A few sentences will usually do.



4. To make this a full-fledged creative writing assignment, ask each student to bring his or her chosen lines and phrases home and write a short piece of prose—two to three pages, or longer if you prefer—in which the lines or phrases are used. Make sure that students realize that people often quote scraps of poetry totally out of context; they don't need to know the whole poem, or keep the whole poem in mind. The prose they write can take several forms, for example:

- A story, in which one or more characters recite lines of poetry
  - The recitation may be external or internal, as the line or phrase comes to a character's mind
  - The lines or phrases need not and, in fact, should not be the only things that the characters say; rather, they should be used sparingly, and their effect on the main character or on others should somehow be shown
- A letter, in which the author quotes striking lines or phrases from poems in order to move or convince the recipient in some way
- A speech, in which the quotations are used to rally, exhort, encourage, or otherwise persuade listeners to act

In every case, the context can be historical, as in a letter home by a soldier during the Civil War, or contemporary, set in the United States or anywhere in the world. The important goal of this lesson is for students to imagine situations where it can make a difference to know a poem—or even part of a poem—by heart.



*California  
2006 State Champion  
Ken Huffman*

# Lesson Plan: The Tabloid Ballad

Periods: 1; an optional second, if you want to separate the writing and performance of the ballads into two separate days

NCTE standards: 1, 2, 3, 6, 8, 12

## INTRODUCTION

To many students, the word “ballad” will call to mind a slow, probably sentimental song: anything from Mariah Carey’s “We Belong Together” to Green Day’s “Boulevard of Broken Dreams” or Garth Brooks’ “If Tomorrow Never Comes.” In the world of poetry, however, a ballad is a lively storytelling poem written in what is called the **ballad stanza**.

The ballad stanza is simple to illustrate and recognize, and not very hard to describe. In its most familiar version, the ballad stanza is four lines of alternating four-beat (tetrameter) and three-beat (trimeter) verse, with the second line rhyming with the fourth. Students may recognize this form from the theme song to “Gilligan’s Island,” written out here with the accented syllables (the “beats”) in capital letters:

Just SIT right BACK and you’ll HEAR a TALE,  
A TALE of a FATEful TRIP  
That STARTed FROM this TROpic PORT  
A-BOARD this TIny SHIP.

Or they may remember it from “The Owl and the Pussy-Cat,” by Edward Lear:

They dined on mince, and slices of quince,  
Which they ate with a runcible spoon;  
And hand in hand, on the edge of the sand,  
They danced by the light of the moon...

And although the four-beat and three-beat lines have been combined into one long 7-beat line—a change in the layout, but not in the sound—they will hear it in Robert W. Service’s “The Shooting of Dan McGrew”:

A **bunch** of the **boys** were **whooping it up** in the **Malamute saloon**;  
The kid that handles the music-box was hitting a jag-time tune;  
Back of the bar, in a solo game, sat Dangerous Dan McGrew,  
And watching his luck was his light-o’-love, the lady that’s known as Lou.

This might just as well be written out as:

A bunch of the boys were whooping it up  
In the Malamute saloon;  
The kid that handles the music-box  
was hitting a jag-time tune;  
Back of the bar, in a solo game,  
sat Dangerous Dan McGrew,  
And watching his luck was his light-o'-love,  
the lady that's known as Lou.

Now it looks like the ballad it is.

This lesson will teach your students about the typical **metrical forms** of the ballad (how they sound), and the typical **narrative moves** of the ballad (how they tell their stories), by having them write ballads based on comic, even outrageous source material. In doing this, they will join a long tradition of sensationalist journalism written in ballad form: the tradition of “**broadside ballads**,” like the one that Shakespeare mocks in *The Winter's Tale*—

Here's another ballad of a fish that appeared upon the coast on Wednesday the fourscore of April, forty thousand fathom above water, and sung this ballad against the hard hearts of maids. It was thought she was a woman and was turned into a cold fish for she would not exchange flesh with the one that loved her. This ballad is very pitiful and true.

—or like this one, whose description appears in Robert Graves' *English and Scottish Ballads*:

A most miraculous strange and trewe ballad of a maid now dwelling at the town of Meurs in Dutchland, that hath not taken any food this 16 years and is not yet neither hungry nor thirsty: the which maid hath lately been presented to the Lady Elizabeth the King's daughter of England. This song was made by the maid herself and now translated into English.

Stories like this now find themselves told in *The Weekly World News* and other outrageous supermarket tabloids. Your students will turn the clock back, and rewrite them as ballads.

## LEARNING OBJECTIVES

In this lesson, students will have opportunities to:

- Listen to the sounds of several ballads being spoken
- Listen to how ballads tell stories
- Learn to hear, and to write, the typical rhythms of the four-line ballad stanza, with optional variations
- Write a comic ballad themselves, using those rhythms and narrative structures

## Lesson Plan: The Tabloid Ballad

*continued*

### MATERIALS AND RESOURCES

To teach this lesson you will need:

- The *Poetry Out Loud* CD or access to the online *Poetry Out Loud* Audio Guide
- A CD player or computer
- Copies of supermarket tabloid articles, either in the newspapers themselves (*The Weekly World News*, *The Star*, *The National Enquirer*, and so on) or clipped selectively from the papers by you, or in an anthology of such stories like *Bat Boy Lives! The WEEKLY WORLD NEWS Guide to Politics, Culture, Celebrities, Alien Abductions, and the Mutant Freaks that Shape Our World*, available in the Humor section of many bookstores
- Optional: computer access, so that students can read ballads from the *Poetry Out Loud* online anthology

### ACTIVITY DESCRIPTION

1. Introduce students to the term “ballad,” and explain the difference between what this term means when describing popular music—a slow, usually sentimental song—and the more technical meanings it has when describing a poem.

You will want them to know that the ballad is a lively storytelling form of poetry, and that this story typically gets told in a particular way:

- Ballads start quickly, without much introduction or narration, as in the famous opening of “Sir Patrick Spens”:

The king sits in Dumferling town  
Drinking the blude-reid wine:  
‘O whar will I get a guid sailor  
To sail this ship of mine?

Why is the king in Dumferling town? What sort of party is this? Why does he need a good sailor? The ballad plunges into its subject, and leaves us with questions.

- Ballads often jump from scene to scene as they move from stanza to stanza, without much exposition or narrative to connect the events.
- Often, ballads use dialogue, rather than narration, to advance the plot.
- Ballads often feature repeated refrain-lines, which may be nonsense (“fol-de-rol-de-rolly-o”) or details that the poem returns to obsessively (“in this kingdom by the sea,” or “of the beautiful Annabel Lee”).
- The narrator generally remains anonymous and unidentified, so that our focus stays on the story, rather than on the storyteller.

You will want them to know the most basic ballad stanza: alternating 4-beat and 3-beat lines, with the second line rhyming with the fourth, as in the examples in the Introduction.

You may want to show them a few common variations on the basic ballad stanza.

- In “Jabberwocky,” Lewis Carroll writes stanzas of 4-beat lines with alternating rhymes, so that line 1 rhymes with line 3, and line 2 with line 4, like this:

’Twas brillig, and the slithy toves  
Did gyre and gimble in the wabe:  
All mimsy were the borogoves,  
And the mome raths outgrabe.

“Beware the Jabberwock, my son!  
The jaws that bite, the claws that catch!  
Beware the Jubjub bird, and shun  
The frumious Bandersnatch!”

- In “La Belle Dame Sans Merci,” John Keats writes ballad stanzas made of three 4-beat lines, and then a 2-beat closing line, like this:

I met a lady in the meads  
Full beautiful, a fairy’s child;  
Her hair was long, her foot was light,  
And her EYES were WILD.

I made a garland for her head,  
And bracelets too, and fragrant zone;  
She looked at me as she did love,  
And MADE sweet MOAN.

- Edwin Arlington Robinson uses the same ballad stanza as Keats in “Miniver Cheevy”:

Miniver loved the days of old  
When swords were bright and steeds were prancing;  
The vision of a warrior bold  
Would SET him DANcing.

Miniver sighed for what was not,  
And dreamed, and rested from his labors;  
He dreamed of Thebes and Camelot,  
And PRIam’s NEIGHbors.

## Lesson Plan: The Tabloid Ballad

*continued*

- Edgar Allan Poe adds an extra pair of lines to the ballad stanzas of “Annabel Lee,” mostly continuing the rhythmic alternation of 4- and 3-beat lines:

It was many and many a year ago,  
In a kingdom by the sea,  
That a maiden there lived whom you may know  
By the name of Annabel Lee;  
And this maiden she lived with no other thought  
Than to love and be loved by me.

What’s most important is for students to get the sound of the ballad in their ears, and to learn that ballads tell stories in a particularly lively, scene-by-scene style.

2. To help students hear the sound of the ballad, play “Jabberwocky” (track 8 on the CD), and the selections from “Annabel Lee” (track 30). To help students hear the sound of the ballad when they read it from a page, you may wish to have them look at some ballads on the *Poetry Out Loud* website as well. The following poems are in ballad stanzas, with some variation:

- “Miniver Cheevy,” by Edwin Arlington Robinson
- “Annabel Lee,” by Edgar Allan Poe
- “The Owl and the Pussy-Cat,” by Edward Lear
- “The Shooting of Dan McGrew,” by Robert W. Service
- “A Red, Red Rose,” by Robert Burns
- “It Couldn’t Be Done,” by Edgar Albert Guest
- “La Belle Dame Sans Merci,” by John Keats
- “Sir Gawaine and the Green Knight,” by A. Yvor Winters
- “The Birth of John Henry,” by Melvin B. Tolson
- “The Listeners,” by Walter de la Mare

3. Set out the supermarket tabloids or tabloid articles that you have gathered, and let students cut out or photocopy the articles they wish to write about. If several students wish to write about the same article, let them. It will be fun for them to compare their ballads when they are through. Now have the students write a ballad about the event or the person in the tabloid article, using either the standard ballad stanza (alternating 4-beat and 3-beat lines, rhyming ABCB) or some variation. If they choose a variation, they should stick with the same pattern throughout the ballad. Be sure to tell the students that the poem can and probably should be funny, and give them a minimum length—probably four or five stanzas—for the ballad. Make sure they know the ways a ballad usually tells its story, and encourage them to use these techniques as often as they can.

4. After the students have drafted their ballads, you can let them take the drafts home to be polished and revised before performing them in class. Or, if you prefer, you can ask students to share their “tabloid ballads” right away with the class.

5. Since this is a fun, informal lesson, you may not want to evaluate student ballads in any formal way. If you want to respond to them, however, or have fellow students respond, you will probably want to use questions like these:

- Did the ballad use some version of the traditional ballad stanza?
- Did it tell its story quickly, moving scene by scene and using dialogue to move the plot forward?
- Did it use typical ballad tools, like repeated lines or phrases?
- Was it memorable?

No matter how rough or polished their efforts, students will come away from this lesson with a lively, hands-on appreciation of the form—and the pleasures—of the ballad.



*Maine  
2006 State Champion  
Riva Dumont*

# Lesson Plan: The Tone Map

Periods: 1 to 3, depending on the final project chosen

NCTE standards: 1, 2, 3, 6, 12

## INTRODUCTION

In his introduction to the *Poetry Out Loud* CD (track 2, “The Power of Poetry”), NEA Chairman Dana Gioia says that reciting poetry, and listening to others recite it, can train our “emotional intelligence.” Later, in track 30, Gioia points out that most poems tell a “narrative of emotions”: that is, they move through a series of moods and tones of voice, arranged in a particular order to tell a particular emotional story. Even when the poem seems like a simple series of images, and even when we can’t say exactly what events took place in the poem, there is usually an emotional drama playing out from the beginning of the poem, through the middle, and into the end, as the poem tries to arrive at some emotional resolution.

As students learn to name the tones of voice that the poem moves through, they will learn to describe mixed emotions, such as “sweet sorrow,” and to distinguish subtle shifts in tone and mood. They will build their vocabulary of feeling, train their emotional intelligence, and prepare themselves to speak more accurately and confidently about any piece of writing or work of art.

## LEARNING OBJECTIVES

In this lesson, students will have opportunities to:

- Listen to poems being recited, with an ear to how the performer has adopted different tones of voice over the course of the performance
- Mark, visually, where and when those shifts of tone occurred
- Use a rich and varied tone vocabulary to name each shift in tone, looking up words they do not know
- Practice “mapping” a poem on their own, in a precise and nuanced way
- Write instructions to a classmate on how he or she should recite the poem, with evidence to support why this series of tones of voice is correct

## MATERIALS AND RESOURCES

To teach this lesson you will need:

- The *Poetry Out Loud* CD or access to the online *Poetry Out Loud* Audio Guide
- A CD player or computer
- Printed copies of the poems you play from the CD, which can be found in the *Poetry Out Loud* anthology
- A good dictionary



## ACTIVITY DESCRIPTION

1. The day before you begin this lesson, hand out a copy of the tone list at the end of this lesson plan. Feel free to trim the tone list to suit your students, however, the longer it is, the more varied and subtle your students' descriptions of tone will be. Explain that they will be using this list to describe the changing tones of voice that an actor uses to convey the emotions in a poem, and ask students to circle any words on the list they do not know. Assign students to look up some or all of these words—no more than two or three words each, probably—and to bring in the definitions and the full tone list when they return.

2. To begin the lesson the next day, introduce the idea that most poems tell a “story of emotions”: a series of moods that change as the poem moves from start to finish. Whether or not we understand what everything in the poem means, we can experience, enjoy, and convey to others the poem's emotional drama. We do this by recognizing the changing tones of voice that the speaker of the poem adopts as the poem moves from beginning to end.

On track 32 of the CD, introducing “Miniver Cheevy,” Gioia speaks about how recitations must sometimes convey mixed emotions. You can also illustrate this point with “Jenny Kissed Me,” which is somewhat shorter and perhaps therefore easier to work with in class.

3. Play Kay Ryan's recitation of “Jenny Kissed Me” (track 3). Ask students to listen for the tonal turning points which they hear in Kay Ryan's recitation. You will probably want to play it several times. At this point, students need only jot down notes about where in the poem—at what words or phrases—they hear the poem shift in mood, or the performer shift in her tone of voice.

4. Now, using the tone list, have the students brainstorm names for each tone they have heard. Encourage them to combine terms whenever they need to: for example, “bantering disbelief” is different from “stunned disbelief,” and both are different from “horrified disbelief.” You could explain that emotions don't always come in primary colors; often colors blend, and shade into one another. The more accurate their descriptions are, the more distinctions they can learn to recognize.

- Perhaps bring in and hand out some free color samples from a paint store to illustrate this: bright white is different from eggshell white is different from cream, etc.
- If there is a tone word they wish to add to the list, let them.
- Students do not need to agree on the tones they hear; however, they should be able to support their descriptions by reference to the poem, and by reciting the section of the poem at issue, in the tone of voice that they hear. Let other students evaluate whether the poem makes emotional sense when said that way.

## Lesson Plan: The Tone Map

*continued*

5. Hand out the “tone map” of “Jenny Kissed Me” printed below. Explain the format: in the left column we find the poem, divided into sections according to where the tone might shift. Note that tone shifts may be the same as the poem’s lines, stanzas, or sentences, but shifts in tone may also take place in shorter units, such as phrase by phrase. In the right column are names for the tone of voice one might hear in the poem, and therefore try to convey in performance.

SECTION	TONE
Jenny kissed me when we met,	Fond reminiscence
Jumping from the chair she sat in;	Amused, affectionate
Time, you thief, who love to get Sweets into your list,	Still amused (now by Time, rather than by Jenny), but growing a little wary, a little scornful
Put that in!	Disdainful
Say I’m weary,	Shrugging
Say I’m sad,	Candid, a little sad
Say that health and wealth have missed me,	Lightly or playfully regretful
Say I’m growing old,	Real regret
But add,	Rallying, insistent
Jenny kissed me.	Marveling, contented

Discuss the tones in this “tone map” with the students. Are these the tones they heard in Kay Ryan’s reading? If not, how would they describe what they heard? Do they think that parts of the poem should be read in a tone that is different from both Ryan’s recitation and the tone map? What tone seems better in what section, and why?

6. To begin the next part of the lesson, remind students that performers will find different emotions in a single poem, and will convey these in contrasting tones of voice. Play track 11 of the CD, with three performances of Hamlet’s “To be or not to be” speech, as an example. Have students discuss the contrasting tones they hear in these different readings. What different questions do the actors seem to be asking? Which performance do they prefer? Why?

7. Now hand out a copy of William Wordsworth’s sonnet “The World Is Too Much With Us.” Working in pairs, have students mark where the shifts in tone seem to occur, and next to the poem have them draft a “tone map” of the poem using the tone list.

8. From the CD, play Angela Lansbury’s reading of “The World Is Too Much With Us” (track 13). In this performance, we hear an actress trying to bring out the emotional drama in a poem that may seem merely intellectual or abstract. Ask the students whether Lansbury’s performance of the poem matches their “tone map,” either in terms of where she has shifted tones, or in terms of the tones and emotions she brings to the poem. Where does Lansbury’s differ from theirs? How would they describe her shifts in tone? Which choices do they prefer, and why?

9. As a final project for this lesson, choose one of the following options:

- Have students write a “Memo to Lansbury,” as though they were her director. The memo should go through the poem section by section, explaining any problems they find with the tones portrayed in Lansbury’s performance, and how they think she should perform the poem differently. Tell students that they must justify their recommendations to the actress—who is, after all, a trained professional—in terms of the emotions and ideas and motivations they see in each section of the poem.
- Have students choose a poem they wish to recite from the *Poetry Out Loud* anthology, and format it as a two-column “map” at home. Before they perform their poem, they should tell their classmates the series of tones they wish to convey. After the recitation, students should respond by telling the performer whether he or she was successful at conveying those tones, and also whether they think that the tone for any section or sections was incorrect—and if so, why, and what it ought to be.
- Have students choose a poem they want to recite from the *Poetry Out Loud* anthology, and exchange it with a classmate. Students will then prepare, at home, a two-column “map” of the poem and write a short “Director’s Memo” that explains the tones of voice that the performer should convey, with an explanation for each. The next day, have students pair up, exchange maps and memos, and recite one another’s poems. They can then give each other feedback on what seemed right or unsuccessful in both the director’s memo and in the performances.

## Lesson Plan: The Tone Map

*continued*

### THE TONE LIST

Here is a list of tones that students may find in poems. It is not comprehensive, and students should be encouraged to add to it as needed; as the teacher, you should also feel free to trim it to suit your students and class level. Keep in mind that the longer the list is, the more nuanced and powerful your students' emotional vocabulary will be.

### TERMS FOR TONES

abashed	awe-struck	cold	disparaging
abrasive	bantering	complimentary	disrespectful
abusive	begrudging	condescending	distracted
acquiescent	bemused	confident	doubtful
accepting	benevolent	confused	dramatic
acerbic	biting	coy	dreamy
admiring	bitter	contemptuous	dry
adoring	blithe	conversational	ecstatic
affectionate	boastful	critical	entranced
aghast	bored	curt	enthusiastic
allusive	brisk	cutting	eulogistic
amused	bristling	cynical	exhilarated
angry	brusque	defamatory	exultant
anxious	calm	denunciatory	facetious
apologetic	candid	despairing	fanciful
apprehensive	caressing	detached	fearful
approving	caustic	devil-may-care	flippant
arch	cavalier	didactic	fond
ardent	childish	disbelieving	forceful
argumentative	child-like	discouraged	frightened
audacious	clipped	disdainful	frivolous

ghoulish	loving	reverent	strident
giddy	marveling	rueful	stunned
gleeful	melancholy	sad	subdued
glum	mistrustful	sarcastic	swaggering
grim	mocking	sardonic	sweet
guarded	mysterious	satirical	sympathetic
guilty	naïve	satisfied	taunting
happy	neutral	seductive	tense
harsh	nostalgic	self-critical	thoughtful
haughty	objective	self-dramatizing	threatening
heavy-hearted	peaceful	self-justifying	tired
hollow	pessimistic	self-mocking	touchy
horrified	pitiful	self-pitying	trenchant
humorous	playful	self-satisfied	uncertain
hypercritical	poignant	sentimental	understated
indifferent	pragmatic	serious	upset
indignant	proud	severe	urgent
indulgent	provocative	sharp	vexed
ironic	questioning	shocked	vibrant
irreverent	rallying	silly	wary
joking	reflective	sly	whimsical
joyful	reminiscing	smug	withering
languorous	reproachful	solemn	wry
languid	resigned	somber	zealous
laudatory	respectful	stern	
light-hearted	restrained	straightforward	
lingering	reticent	stentorian	

# NCTE English Language Arts Standards

*New Mexico  
2006 State Champion  
Fantasia Lonjose*

*Poetry Out Loud* fulfills the following NCTE Standards: 1, 2, 3, 4, 6, 8, 9, 11, 12. Teachers who make use of the optional writing activities and lesson plans found here and at [www.poetryoutloud.org](http://www.poetryoutloud.org) will also satisfy Standard #5.

1. Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.
3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
4. Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.
5. Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.
6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and non-print texts.
7. Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and non-print texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.
8. Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.
9. Students develop an understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles.
10. Students whose first language is not English make use of their first language to develop competency in the English language arts and to develop understanding of content across the curriculum.
11. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.
12. Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

*Poet Donald Hall*

*Oregon  
2006 State Champion  
Michael Santiago*

*Poet  
Gwendolyn Brooks*

*New York  
2006 State Champion  
Danielle Lehman*



*Poet Robinson Jeffers*



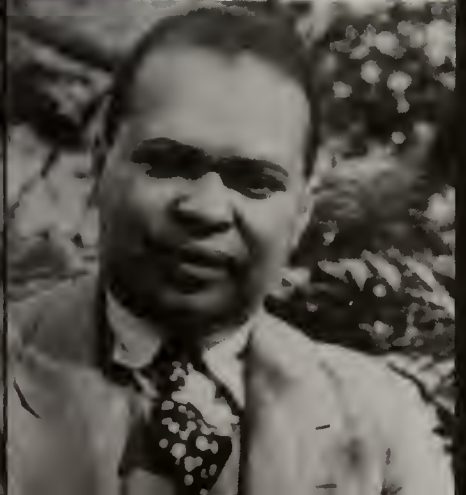
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