

*When most teachers and students think about meeting the speaking and listening standards, they think about making speeches or having classroom discussions (small to whole group, informal to formal) as stated most directly in the standards. However, as with most of the Standards, there is room for inclusion of many text types, poetry included. These lesson ideas incorporate poetry with discussion and presentation to meet Ohio's Learning Standards in Speaking and Listening.*

# Poetry

## Speaking and Listening Standards

### Some Standards These Lessons Could Meet:

**SL.9-12.1** Initiate and participate effectively in a range of collaborative discussions with diverse partners on grades 9–12 topics, **texts**, and issues, building on others' ideas and expressing their own clearly and persuasively.

**SL.9-10.1.d.** Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

**SL.11-12.1.d.** Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

**SL.9-10.3** Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.

**SL.11-12.3** Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

**SL.9-10.4** Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

**SL.11-12.4** Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

**SL.9-12.5** Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

**SL.9-12.6** Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

## **Lesson Idea One: POETRY WITH ORAL INTERPRETATION GROUPS**

1. Students are divided into groups. Teachers or students choose the types of poetry that will be used by each group (e.g., all ballads, all by one poet, all on a certain topic, all in a certain form, all with the same theme, all older than 100 years, etc.).

-The type of poetry for each group can be chosen based upon where classes are in the pacing guides. Here are some ideas if teachers want to do the oral interpretation poetry groups in April to celebrate with National Poetry Month.

9th Grade could coincide with *Romeo and Juliet* lessons: All poems could be sonnets, or poems that use blank verse, or poems by Shakespeare, etc.

9th Grade Humanities could coincide with the Cold War or Contemporary World Units. All poems could be about spies, or poems that highlight terrorism, or poems by living authors.

10th Grade could coincide with *Sundiata*. All poems could be about heroes, or selections from epic poems, or poems with African origins.

10th Grade Humanities could coincide with WWII or Civil Rights. All poems could be about inequality, or poems about injustice, or poems written by soldiers.

11th Grade could coincide with the Marcus Garvey claim “A people without knowledge of their past history, origin, and culture is like a tree without roots.” All poems could be about historical events, or poems that highlight a culture, or poems that have origins in other poems.

12th Grade could coincide with the Romantic philosophy lessons. All poems could be by Romantic poets, or poems could highlight aspects of the Romantic philosophy, or poems could be about places Romanticism happened.

2. Each group of students selects and analyzes poems that fit their chosen or assigned type. There should be one poem per group member. Students should use the Unlocking Poetry sheet from the ELA 6-12 Webpage to help them with analysis. Teachers may also use the Poetry Slides found on the ELA 6-12 Webpage to help students understand poetic types and structures. Both of these downloads can be found by under Reading Resources after clicking on the ELA Strand Resources Quick Link on the English Language Arts 6-12 page at <https://tinyurl.com/CCSEnglish6-12>.

Students can use the attached “Oral Interpretation Instructions” to get to know what oral interpretation is and how to prepare for it. The presentation needs to include one oral interpretation by each student and an introduction explaining the group type and how each poem being interpreted fits this type.

3. Each group presents their introduction and oral interpretation pieces to the class. The audience (the rest of the students in the class) uses the attached “Peer Rubric for Group Oral Interpretation” to take notes during the presentation and in a class discussion following the presentation.

4. The class discusses the presentation by using the rubrics they filled out. The discussion should follow formal protocols. For example, the discussion could follow the prompts below for the audience to give feedback and for group members to be reflective. The class discussion should be a give and take between the audience and group members. Students should summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding, and make new connections in light of the evidence and reasoning presented.

- One thing the group did well
- One thing an individual group members did well
- One thing the group could improve upon
- One thing an individual group members could improve upon
- Favorite Part/Why

## **Lesson Idea Two: POETRY PODCASTS-INTERVIEWING THE POET**

1. Students pair up and select a poet/poem. They spend time analyzing the poem and researching the poet. Students should use the Unlocking Poetry sheet from the ELA 6-12 Webpage to help them with analysis. Teachers may also use the Poetry Slides found on the ELA 6-12 Webpage to help students understand poetic types and structures. Both of these downloads can be found by under Reading Resources after clicking on the ELA Strand Resources Quick Link on the English Language Arts 6-12 page at <https://tinyurl.com/CCSEnglish6-12>.
2. One student becomes the poet. The other student becomes the interviewer. Based on their collective analysis of the poem and research about the poet, the students should have a good understanding of both. The interviewer composes questions that he/she will ask about the poem, but does not share those with the “poet.” The “poet” prepares a script about his/her poem that contains insight into the work, but does not share it with the interviewer. The questions and script could center on use of literary elements, poetic devices, the dramatic situation of the poem, the insight given by the poem, the “how” and “why” of the poem, etc. The teacher should detail the must-haves in the podcast and this would become the grading rubric. The activity will measure speaking and listening standards, as well as the reading literary text standards. Teachers must decide what standards they wish to assess with the activity. Attached is a “Sample Podcast Evaluation Rubric” designed for use by students during a formal discussion. This one could be adapted by teachers to fit the standards they choose to evaluate.
3. Using Vocaroo, Audacity, Sound Recorder, or another recording software/accessory/widget, the two students record a 2-4 minute interview. They will use their prepared questions and scripts, but should be sure to avoid paper shuffling noise. The podcast should include each of the following elements:
  - A. Introduction of “poet” and interviewer; purpose of interview
  - B. Reading of poem by poet
  - C. Question and Answer session
  - D. Conclusion

-Depending upon how much digital software you want to use, students could make the podcast into an MP3 and embed designed cover art. They could also upload it to a shared site.
4. Teacher plays the podcasts to the entire class. Everyone fills out an evaluation rubric.

The evaluation should focus on making strategic use of digital media and speaker qualities. A “Sample Podcast Evaluation Rubric” is attached.
5. Using the evaluations from the rubrics, the class has a formal discussion about the podcast using the following protocol for each section of the rubric (delivery, content, organization, and language):
  - One thing the interviewer did well
  - One thing the “poet” did well
  - One thing the interviewer could improve upon
  - One thing the “poet” could improve upon
  - Something audience added to its knowledge base from the podcast

## ORAL INTERPRETATION INSTRUCTIONS

\*Oral interpretation is an artistic process of studying literature through performance and sharing that study with an audience. It is the actualization or realization of literature through its embodiment in the performer. It is a form of performance art where the speaker attempts to communicate his/her sense of meaning and beauty of a work of literature by reading it aloud to an audience. In this performance both the performer and the audience learn about the piece of literature.

### SOME IMPORTANT TERMS

- sense memory*: what enables you to feel, your accumulation of experiences that allow you to feel the emotions of a work; the senses are visual, olfactory, gustatory, touch, and kinesthetic
- body talk*: the posture, stance, muscle tension, gestures, facial expression, eye contact, body tone, face work, etc., used to reinforce emotional and intellectual content in a piece of literature.
- persona*: personality of the characters in a work; the facade a person uses to play a role; person who is understood to be speaking in a work
- offstage focus*: attention is focused on something/someone outside immediate area
- appropriate eye contact*: when character/narrator is speaking to a general audience, for emphasis, in the intro
- character placement/invisible v*: separating characters by putting focus in differing angles or places on the invisible v; changing voice, stance, facial expression, etc.

### BASIC DIRECTIONS

- Your group should prepare a Five to Ten minute performance of poetry (each person's oral interpretation of a poem) that begins with an original introduction
  - \*Introduction should be 15-30 seconds and include an attention-getting device, needed background information, author(s) and title(s), group type, overall theme, reasons for the selection(s), introduction of characters and/or previous action, show a distinctive setting, etc.
  - \*Choose pieces of literature (poetry and/or prose) that you enjoy; have universal appeal, insight; contain pathos; have beauty and technical quality; are appropriate for the setting; and most importantly fit your grouping.
- Use a book or manuscript (this shows presence of author/literature) which should be closed for the introduction and held at a v during the performance. The audience should not see the pages.

### SPECIFIC DIRECTIONS (Order of Tasks)

- 1--Choose your poems
- 2--Read them several times; be sure each person has a good understanding of his/her poem.
- 3--Determine speakers, point of view, mood, climax, word color or motivation, audience, setting
- 4--Cut/Edit the poems to fit time limit
- 5--Cast the poems: create characters, determine open or closed focus, determine kinesthetic involvement
- 6--Write introduction, transitions
- 7--Polish book techniques and stage movements
  - hold book in v and never show pages
  - page turns should be relevant: passage of time, separate works, beats
  - typed and double spaced with color highlights for characters
  - make page turning effortless (paperclips)
- 8--Practice your entire routine!!!! Make sure to fit time limit given by teacher.

## SAMPLE INTRODUCTION

—The sample oral interpretation introduction below was used in a poetry grouping about professions. The particular profession used in this oral interpretation was librarian. [One poem was read first (before the introduction) with book open, then book was closed for introduction.]

In a 19th century book buying guide Augustine Birell wrote, “Libraries are not made, they grow.” In the 21st century this growth has taken various forms. The previous poem “Verbiage,” read by Jack Smith, shows that the word library has outgrown its role as a noun and has become a verb. The following poems also deal with library growth, from the number of volumes in a library to the growth of a scandalous rumor surrounding a certain public library. Selections included are “How Many Books Make a Library,” read by Jill Jones, “Liberians,” read by DeNeal Miller, and “Sex in the Library,” read by Devin Roberts. All poems were penned by author and librarian, David Drake.

## SAMPLE ORAL INTERPRETATION

Go to <https://www.youtube.com/watch?v=qpNiSaW4rpw> to watch an example.

## Peer Rubric for Group Oral Interpretation\*

### *Before the Performance*

- \_\_\_ Group members have their manuscripts (with poems/introductions)
- \_\_\_ Group members take the stage in a composed and professional manner
- \_\_\_ All group members appear to be aware of their position on stage

### *Introduction*

- \_\_\_ Introduces the Group Type, Poems, and Authors clearly and concisely
- \_\_\_ Introduces the Group Members and Order of Oral Interpretations
- \_\_\_ Speaker has adequate volume and pace
- \_\_\_ Speaker has appropriate eye contact, facial expressions, and gestures

### *During the Presentation*

- \_\_\_ Group members show they are well prepared by glancing up from the script while performing
- \_\_\_ Readers make eye contact with the audience
- \_\_\_ Group members remain in character and focused throughout the performance
- \_\_\_ Group members focus on voice quality and volume
  - (The readers are clearly audible and use voice to convey emotion)
- \_\_\_ Group members have prepared how they will utilize the stage
  - (Group members have distinct places on stage)
- \_\_\_ Group members move while onstage to indicate changes in speaker or topic
- \_\_\_ Group members display enthusiasm in performance
- \_\_\_ Group members distinguish characters with voice and posture
- \_\_\_ Presentation is well-organized and developed
- \_\_\_ Presentation has substance and style
- \_\_\_ Presentation is appropriate to purpose, audience, and task

### *After the Performance*

- \_\_\_ Group members exit the stage in a composed and professional manner
- \_\_\_ Group members respond appropriately and thoughtfully to feedback given by audience
- \_\_\_ Group members show reflection in their responses during class discussion
- \_\_\_ Group members make justifications, clarifications, connections, and resolve contradictions effectively

\* This rubric is designed to be used by student audience members for the purpose of having a formal evaluative discussion following the presentation. Depending upon what the teacher wants to evaluate from the Standards or from the demands of Oral Interpretation, he/she may want to use a rubric more attuned to evaluating the oral interpretation performances of each individual student.

**SAMPLE PODCAST EVALUATION RUBRIC**

| ATTRIBUTE    | QUESTIONS TO PONDER  | YOUR EVALUATION |
|--------------|--|-----------------|
| DELIVERY     | Were the speakers confident and enthusiastic? Evaluate the speakers' vocal quality: articulation, enunciation, pronunciation, pitch, volume, rate, vocal variety, and vocalized pauses. Was the podcast the appropriate length? How did the speaker respond to his/her partner?  |                 |
| CONTENT      | Did the podcast contain evidence of preparation and is the content appropriate for the interview's purpose? Do the speakers understand the poem and poet, and support their understanding? Have the speakers shown consideration of the audience and developed credibility? Have the speakers addressed varied items during the Q and A session?   |                 |
| ORGANIZATION | Did the podcast contain all four parts: introduction, poetry reading, Q and A session, and conclusion? Did the intro gain attention, introduce the speakers, and state purpose of interview? Was the poetry reading captivating? Did the Q and A give insight into the poet and poem? Did the conclusion leave the audience interested? Did the transitions connect parts and points of the podcast? |                 |
| LANGUAGE     | Did the speakers use specific, concrete words and concise, vivid descriptions? Was the podcast grammatically correct? Was the tone appropriate? Was the language adapted to the audience?  |                 |