

Lesson Plan

J. Gearhart  
Class: 9th Grade English  
Unit: Poetry

Date: 4/02/2008  
Grade Level: 9  
Lesson: Poetic Devices

**Objective(s):** In groups, students will be able to define, identify, and create examples various poetic devices, communicating and defending their choices to the class.

**Materials:** Vocabulary Sheets, 3 different Group Worksheets (each student has all 3), Poetry Worksheet (6 copies total), 6 sets of desk labels for 6 groups of 4, Tape

**Procedures:**

*Opening:*

- I. Journal: What is the purpose of poetry? Why is it written? Why is it important enough to study? Explain.

*Middle:*

- I. Students will review the correct definitions of the poetic devices on the vocabulary list.
- II. Students, each with an assigned role, will work in groups to define poetic devices then match them to the passages on the worksheets.
- III. Students will read through a poem and identify/annotate as many examples of poetic devices as they can in that poem.
- IV. Students rotate between three groups, repeating II. and III.

*Closing:*

- I. Students re-group as a class and go over group worksheets
- II. Clarify any confusion about definitions
- III. Complete group poetry worksheet

**Standards Addressed:** Poetry1.3.11.C/1.1.11.E



## Group Worksheet #2

### Top 100 Billboard Songs

Summary: These lyrics are from two of the top 100 billboard songs. "Low" describes a club scene, like most rap songs do, where the rapper is observing some particularly dressed women. "Apologize" is a ballad (can you articulate the mood?) where a man is telling his lover that she's hurt him and he is not going to forgive her one more time.

*Directions: The leader will assign you a poetic device to look for in the lines below. Read each example and draw a line from your assigned device to the example that best represents it.*

#### **Flo Rida ft. T Pain – Low**

She had 'dem  
Apple bottom jeans (jeans!)  
And the boots with the fur (with the fur!)  
Them baggy sweat pants  
and the Reeboks with the straps (with the straps!)

Figurative language

Simile

Oxymoron

#### **Timbaland ft. OneRepublic - Apologize**

I loved you with a fire red  
Now it's turning blue

Imagery

And you say  
Sorry like an angel  
Heaven let me think it was you

Refrain

But I'm afraid  
It's too late to apologize  
It's too late  
It's too late to apologize  
It's too late

Analogy

### Group Worksheet #3

From *Beowulf* (l. 1442-64)

Summary: This passage from the epic poem *Beowulf* shows the hero getting ready to fight an underwater battle with the water-demon Grendel's mother. Using his sword Hrunting (a gift from a man in Heorot, the kingdom Beowulf is saving), he beheads the water-demon and surfaces the lake victorious (pretty cool for a poem over 1,200 years old)!

*Directions: The leader will assign you a poetic device to look for in the lines below. Read each line carefully, looking for examples of your device. If you find an example, circle the words and write your device in the margin (this is called annotating).*

Beowulf got ready,  
Donned his war-gear, indifferent to death:  
his mighty, hand-forged, fine-webbed mail  
would soon meet the menace underwater.  
It would keep the bone-cage of his body safe:  
no enemy's clasp could crush him in it,  
no vicious armlock choke his life out.

alliteration

symbol

To guard his head he has a glittering helmet  
that was due to be muddied on the mere bottom  
and blurred in the upswirl. It was of beaten gold,  
princely headgear hooped and hasped  
by a weapon-smith who had worked wonders  
in days gone by and adorned it with boar-shapes'  
since then it had resisted every sword.

irony

personification

synecdoche

And another item lent by Unferth  
at that moment of need was of no small importance  
the brethron handed him a hilted weapon,  
a rare and ancient sword name Hrunting.  
The iron blade with its ill-boding patterns  
had been tempered in blood. It had never failed  
the hand of anyone who hefted it in battle,  
anyone who had fought and faced the worst  
in the gap of danger. This was not the first time  
it had been called to perform heroic feats.

imagery

**Names:** \_\_\_\_\_ **Block:** \_\_\_\_\_

**Directions:** *With your group, compose a poem. Use this paper. Each line of your poem should reflect the poetic device(s) listed.*

Personification:

Assonance:

Irony:

Alliteration:

Allusion:

Metaphor:

Oxymoron:

Hyperbole:

Synecdoche:

Simile:

Imagery:

## Teaching Notes

**Figurative Language:** Language used in a nonliteral way to express a suitable relationship between essentially unlike things.

**Rhyme:** The exact repetition of sounds in at least the final accented syllables of two or more words.

**Rhyme Scheme:** Any pattern of rhyme in a poem.

**Meter:** The pattern of stressed and unstressed syllables in poetry.

**Metaphor:** A figure of speech involving an implied comparison between two unlike things.

**Extended Metaphor:** A comparison that is developed at great length, often through a whole work or a great part of it.

**Simile:** A figure of speech involving a direct comparison, using like or as, between two basically unlike things.

**Iambic Pentameter:** A verse line of five metrical feet. Each foot has an unaccented syllable followed by an accented syllable.

**Alliteration:** The repetition of consonant sounds at the beginnings of words or within words.

**Allusion:** A brief reference to a person, event, or place, real or fictitious, or to a work of art.

**Analogy:** A comparison made between two objects, situations, or ideas that are somewhat alike but unlike in most respects. Frequently an unfamiliar or complex object or idea will be explained through a comparison to a familiar of simpler one.

**Assonance:** The repetition of similar vowel sounds followed by different consonant sounds.

**Free verse:** A type of poetry written with rhythm and other poetic devices but without a fixed pattern of meter and rhyme

**Irony:** The term used to describe a contrast between what appears to be and what really is.

**Mood:** The overall atmosphere or emotional aura of a work.

**Refrain:** A phrase, verse, or group of verses repeated at intervals throughout a song or poem, especially at the end of each stanza.

**Hyperbole:** A figure of speech involving great exaggeration.

**Onomatopoeia:** A word or words used in such a way that the sound imitates the sound of the thing spoken of.

**Stanza:** A group of lines that are set off and form a division in a poem.

**Symbol:** A person, place, event, or object that has a meaning in itself but suggests other meanings as well.

**Personification:** The representation of abstractions, ideas, animals, or inanimate objects as if alive or humanlike.

**Imagery:** Concrete words or details that provide vividness in a literary work.

Imagery tends to arouse emotions or feelings in a reader that abstract language does not.

**Internal Rhyme:** The rhyming of words or accented syllables within a line that may or may not have a rhyme at the end as well.

**Tone:** The author's attitude, either stated or implied, toward his or her subject matter and toward the audience.

**Idiom:** An expression whose meaning cannot be understood from the ordinary meaning of the words in it. (i.e. to rub elbows)

**Synecdoche:** A figure of speech in which a part is used for the whole (as hand for sailor), the whole for a part (as the law for police officer), the specific for the general (as cutthroat for assassin), the general for the specific (as thief for pickpocket), or the material for the thing made from it (as steel for sword).

**Allegory:** The representation of abstract ideas or principles by characters, figures, or events in narrative, dramatic, or pictorial form.

**Paradox:** A seemingly contradictory statement that may contain a sense of truth

**Oxymoron:** Two contradictory terms placed side by side for dramatic effect.

**Apostrophe:** Poem which is directly addressed to a person or thing (often absent).

**Metonymy:** substituting the name of an attribute or feature for the name of the thing itself (as in 'they counted heads')

**Consonance:** The repetition of consonant sounds that are preceded by different vowel sounds.

**Synaesthesia:** The description of one kind of sense by using words that normally describe another (the grass smelled green).

**Sonnet:** A 14-line verse form usually having one of several conventional rhyme schemes.

**Ballad:** A narrative song or poem passed on in the oral tradition. It often makes use of repetition and dialogue.

**Haiku:** A Japanese poem having three unrhymed lines of five, seven, and five syllables, traditionally about an aspect of nature or the seasons.

**Ode:** A lyric poem of some length, usually of a serious or meditative nature and having an elevated style and formal structure.

**Lyric:** A poem expressing deep personal emotion.

**Quatrain:** A stanza or poem of four lines

**Couplet:** A poem consisting of two lines, usually rhyming and having the same meter and often forming a complete thought.

**Foot:** a group of syllables in verse usually consisting of one accented syllable and one or more unaccented syllables. A foot may occasionally have two accented syllables or two unaccented syllables. The most common line lengths are five feet (pentameter), four feet (tetrameter), and three feet (trimeter).

**Trochee:** A metrical foot consisting of a stressed syllable followed by an unstressed syllable, as in season

**Spondee:** A metrical foot consisting of two stressed syllables.

**Anapest:** A metrical foot composed of two unstressed syllables followed by one stressed, as in the word seventeen.

**Dactyl:** A metrical foot consisting of one accented syllable followed by two unaccented.

**Diction:** An author's choice of words and phrases in a literary work.

**Echo:** Repetition of certain sounds or syllables in poetry.

**Iamb:** A metrical foot consisting of an unstressed syllable followed by a stressed syllable

**Blank Verse:** Unrhymed iambic pentameter.

**End Rhyme:** The rhyming of words at the ends of lines of poetry.

## Teaching Notes

Group Roles: (tape one per desk in each group- labels on following pages)

Leader – assigns each group member a poetic device to look for

Dictionary – using vocabulary sheets (homework), reminds group members what the devices are

Expert – reads the summary of the examples found on each worksheet to the group

Double Checker – makes sure each answer fits device's definition

Group Steps:

1. Leader assigns devices
2. Dictionary reminds group of device's definition
3. Expert reads the summary to group
4. Each member shares choice/match/annotation
5. Double Checker checks each member's answer with the definition

\*\*for a 40 minute class, rotate about every 7 minutes

## **Leader:**

Assign each member of your group one or two poetic device(s) on the group worksheet to identify in the examples.

## **Dictionary:**

Using the poetic devices vocabulary sheet you completed for homework yesterday, answer any questions your group members have about their assigned poetic device.

## **Expert:**

Read the summary of the poem (found on your group worksheet) and explain it to your group. You may ask Ms. Washburn or Ms. Gearhart to explain further if you do not understand the summary.

## **Double Checker:**

Once all group members have found an example that represents their poetic device, double check it against the poetic device's definition.

## KEY Group Worksheet #1

From *The Love Song of J. Alfred Prufrock*

Summary: These four stanzas are from T.S. Eliot's *The Love Song of J. Alfred Prufrock*. Prufrock is a paranoid, aging man worried about meeting the "New Woman." These women are cultured and classy, and they would, he fears, criticize his looks and his speech. This poem shows him trying to work up the courage to go and talk to them, but in the end, he's still lonely.

*Directions: The leader will assign you a poetic device to look for in the lines below. Read each example and draw a line from your assigned device to the example that best represents it.*

For I have known them all already, known them all:--  
Have known the evenings, mornings, afternoons,  
I have measured out my life with coffee spoons;

And time yet for a hundred indecisions,  
And for a hundred visions and revisions,  
Before the taking of a toast and tea.

And I have known the arms already, known them all--  
Arms that are braceleted and white and bare

In the room women come and go  
Talking of Michelangelo

I should have been a pair of ragged claws  
scuttling across the floors of silent seas

synecdoche

metaphor

allusion

assonance

hyperbole

paradox

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