



MODEL 1: TRADITIONAL FORM

The following two stanzas are from an **ode**, a complex lyric poem that addresses a serious theme, such as justice, truth, or the passage of time. While odes can follow just about any structure, “The Fire of Driftwood” is traditional in form because of its regular stanzas, rhythm, and rhyme. Here, the **speaker**—the voice that talks to the reader—sadly reflects on how he and his friends have grown apart.

from THE FIRE *of* DRIFTWOOD

Poem by Henry Wadsworth Longfellow

We spake of many a vanished scene,
Of what we once had thought and said,
Of what had been, and might have been,
And who was changed, and who was dead;
5 And all that fills the hearts of friends,
When first they feel, with secret pain,
Their lives thenceforth have separate ends,
And never can be one again.

Close Read

1. How is the form of the first stanza similar to that of the second? Consider the number and length of the lines, the pattern of the rhyme, and the rhythm.
2. Summarize the different ideas expressed in each stanza.



MODEL 2: ORGANIC FORM

This poem is written in **free verse**, with no regular pattern of rhythm and rhyme. Notice how its form differs from that of Longfellow’s poem.

i am not done yet

Poem by Lucille Clifton

as possible as yeast
as imminent as bread
a collection of safe habits
a collection of cares
5 less certain than i seem
more certain than i was
a changed changer
i continue to continue
where i have been
10 most of my lives is
where i’m going

Close Read

1. Using the chart on the preceding page, identify two characteristics that make this poem organic in form.
2. Read the poem aloud. The short lines and the rhythm help to emphasize the ideas expressed in each line. Choose two lines and explain what the speaker is saying.

TEXT ANALYSIS WORKSHOP 771

MODEL 1: TRADITIONAL FORM

Close Read

1. **Possible answer:** Both stanzas have four lines of similar length, an abab rhyme scheme, and a weak-strong, weak-strong rhythm of beats.
2. **Possible answer:** First stanza: Two old friends share memories. Second stanza: Growing apart is painful.

MODEL 2: ORGANIC FORM

Close Read

1. **Possible answer:** The poem’s organic characteristics include lack of capitalization, punctuation, rhyme, and a regular rhythm.
2. **Possible answer:** In the first two lines, the writer may be describing her sense of her own hidden potential. Yeast is not visible in bread dough, yet it makes the dough rise. Imminent means “about to happen.”

IF STUDENTS NEED HELP . . . Read the poem line by line with students, working together to paraphrase its meaning.

FOR STRUGGLING READERS

Analysis Support: Form Have students take turns reading the poems aloud to each other. Point out that the Longfellow excerpt is all one sentence. For the Clifton poem, ask students to notice the repeated words (“as,” “collection,” “continue,” “certain,” “where”), related ideas, and matching rhythms that connect pairs of lines. Point out that the last three lines form their own unit.

FOR ENGLISH LANGUAGE LEARNERS

Language: Punctuation and Print Cues Remind students that organic poems use unconventional spelling, punctuation, and grammar. Help students see this in the Clifton poem. For example, Clifton does not capitalize the first-person pronoun *i*. She also uses the plural noun *lives* where grammar rules would require the singular noun *life*.

Online Remediation



Are your students struggling with text analysis skills? Consider assigning them one or more **Level Up Online Tutorials** as remediation before beginning this unit. Log in to thinkcentral.com to view a list of the skills addressed by **Level Up**.

Part 2: Poetic Elements

After students read this page, direct them to the poem “Tell All the Truth But Tell It Slant” by Emily Dickinson (page 224). Ask a volunteer to read the poem aloud, and have the class chart the rhyme scheme *abcb*. Together, analyze the use of prosody and sound devices in the poem, and point out these examples:

- **alliteration:** “Tell . . . Truth . . . tell” (line 1); “Success . . . Circuit” (line 2); “superb surprise” (line 4)
- **assonance:** the long *i* sound in “bright” and “delight” (line 3)
- **consonance:** the *l* sound in “Tell all . . . tell . . . slant” (line 1); the *k* sound in “Success . . . Circuit” (line 2); the *r* and *p* sounds in “Truth’s superb surprise” (line 4)

Describe the pattern of meter that repeats throughout the poem. *An unstressed syllable is followed by a stressed syllable.* Scan the poem for students, inviting their input.

Part 2: Poetic Elements

What gives one poem a brisk rhythm and another the sound of an everyday conversation? How can two poems on the same subject create dramatically different images in your mind? **Prosody**, the meter and rhyme of a poem, as well as other sound devices and imagery, give each poem its own character.

PROSODY AND SOUND DEVICES

Much of the power of poetry depends on **rhythm**—the pattern of stressed and unstressed syllables in each line. Poets use rhythm to emphasize ideas and to create a mood that suits their subject. Some poems have a regular pattern of rhythm, which is called **meter**. Analyzing the effects of a poem’s rhythm begins with **scanning**, or marking, the meter. Unstressed syllables are marked with a (˘) and stressed syllables with a (ˊ), as in these lines from “A Dirge” by Percy Bysshe Shelley:

Rough wind, / thát móan / est loud a
Grief / too sad / for song; b
Wild wind / when sul / len cloud a
Knells / all the night / long. b

A regular pattern of rhyme is called a **rhyme scheme**. Rhyme scheme is charted by assigning a letter of the alphabet to matching end rhymes, as shown in “A Dirge.”

Poets also use many other sound devices to create specific effects. In each of the following examples, notice how the device helps to establish a mood, create a rhythm, and suggest different sounds and sights of the sea.

REPETITION

a sound, word, phrase, or line that is repeated for emphasis and unity

Break, break, break.

On thy cold gray stones, O Sea!
 —from “Break, Break, Break” by Alfred, Lord Tennyson

ALLITERATION

the repetition of consonant sounds at the beginnings of words

The scraggy rock spit shielding the town’s blue bay
 —from “Departure” by Sylvia Plath

ASSONANCE

the repetition of vowel sounds in words that do not end with the same consonant

The waves break fold on jewelled fold.
 —from “Moonlight” by Sara Teasdale

CONSONANCE

the repetition of consonant sounds within and at the ends of words

And black are the waters that sparkled so green.
 —from “Seal Lullaby” by Rudyard Kipling



DIFFERENTIATED INSTRUCTION

FOR STRUGGLING READERS

Note Taking For students who need help, hand out the note-taking copy master for this page. As they read and discuss the main points on pages 772–773, have students record them on the copy master.

R RESOURCE MANAGER—Copy Master
 Note Taking p. 10

FOR ENGLISH LANGUAGE LEARNERS

Language: Skill Words Write these sentences on the board. Ask students to identify the underlined sound devices:

- Trees shivered in the bitter wind.
assonance
- Sing your sorrow, sing your joy! *repetition*
- He tugged and dragged the boat ashore.
consonance
- The lion reared in rage and roared.
alliteration

MODEL 1: RHYTHM AND RHYME

The speakers in this next poem could be understood to be the collective voice of the pool players mentioned underneath the title. Read the poem aloud to hear its unique rhyme scheme and rhythm. In what ways do these elements reflect the fast-lane lifestyle that the speakers describe?

We Real Cool



The Pool Players.
Seven at The Golden Shovel.

Poem by Gwendolyn Brooks

We real cool. We
Left school. We

Lurk late. We
Strike straight. We
5 Sing sin. We
Thin gin. We

Jazz June. We
Die soon.

Close Read

1. Even though the rhyming words in this poem fall in the middle of the lines, they sound like end rhymes. If you treat these words as end rhymes, what is the rhyme scheme?
2. One way to read this poem is to stress every syllable. How would you describe the rhythm? Explain how it echoes the speakers' attitude toward life.

MODEL 2: OTHER SOUND DEVICES

This poem immerses you in the edge-of-your-seat excitement of a close baseball game. What sound devices has the poet used to create this effect?

THE BASE STEALER

Poem by Robert Francis

Poised between going on and back, pulled
Both ways taut like a tightrope-walker,
Fingertips pointing the opposites,
Now bouncing tiptoe like a dropped ball
5 Or a kid skipping rope, come on, come on,
Running a scattering of steps sidewise,
How he teeters, skitters, tingles, teases,
Taunts them, hovers like an ecstatic bird,
He's only flirting, crowd him, crowd him,
10 Delicate, delicate, delicate, delicate—now!

Close Read

1. Read the boxed text aloud. The use of alliteration emphasizes the tension that the base stealer feels. Find another example of alliteration and explain its effect.
2. Identify two other sound devices that the poet uses and describe their effects.

MODEL 1: RHYTHM AND RHYME**Close Read**

1. The rhyme scheme is aa bb cc dd.
2. **Possible answer:** The rhythm is very regular and monotonous, the lines short and abrupt. Readers can almost hear the bravado of the speakers as they brag about their fast-lane lifestyle and shrug their shoulders at the consequences.

MODEL 2: OTHER SOUND DEVICES**Close Read**

1. **Possible answer:** In addition to the boxed text, examples of alliteration include “bouncing . . . ball” (line 4); “scattering . . . steps sidewise” (line 6); “teeters . . . tingles, teases, / Taunts” (lines 7–8).
2. **Possible answers:** Other sound devices in the poem: Repetition: “come on, come on” (line 5); “crowd him, crowd him” (line 9); “Delicate, delicate, delicate, delicate” (line 10); Assonance: the aw sound in “taut . . . walker” (line 2); the short i sound in “kid skipping” (line 5); the long e and short i sounds in “he teeters, skitters, tingles, teases” (line 7); Consonance: the t and p sounds within “tiptoe . . . dropped / . . . skipping rope . . . / teeters, skitters” (lines 4–7). Repetition helps to capture the suspense of the situation. Assonance and consonance help to create a sense of the base stealer's movements.

FOR STRUGGLING READERS

Analysis Support: Sound Devices Have pairs of students read “We Real Cool” aloud to each other and find the sound devices. Provide these line numbers as clues:

- Repetition (throughout poem)
- Assonance (lines 1, 5)
- Alliteration (lines 3, 4, 5, 6–7)
- Consonance (lines 1–2, 3–4)

FOR ENGLISH LANGUAGE LEARNERS

Vocabulary: Idioms and Onomatopoeia For students who don't know what it means to steal a base, ask a volunteer to explain the term and demonstrate the movements of the base stealer in the poem. Then review the meaning of words such as *teeters*, *skeeters*, and *tingles*. Explain that the sound of these words helps the poet to convey meaning.

IMAGERY AND FIGURATIVE LANGUAGE

Draw on the board a large grid with four squares labeled *simile*, *metaphor*, *personification*, and *hyperbole*. Brainstorm with students for examples of everyday figurative language, and have them identify which category each example belongs in. Write the expression in the appropriate square.

<i>simile:</i> <i>sleep like a log</i>	<i>metaphor:</i> <i>hard nut to crack</i>
<i>personification:</i> <i>eyes dancing with delight</i>	<i>hyperbole:</i> <i>died laughing</i>

IMAGERY AND FIGURATIVE LANGUAGE

*I can remember wind-swept streets of cities
on cold and blustery nights, on rainy days;
heads under shabby felts and parasols
and shoulders hunched against a sharp concern.*

—from “Memory” by Margaret Walker

Do these lines make you want to stay indoors, nestled under layers of blankets? If so, the reason is **imagery**, or words and phrases that re-create sensory experiences for readers. Through the highlighted images, the poet helps readers visualize the bleak scene—the way it looks, sounds, and even *feels*—in striking detail.

One way poets create strong imagery is through the use of **figurative language**, which conveys meanings beyond the literal meanings of words. Figurative language pops up all the time in everyday speech. For example, if you say “My heart sank when I heard the disappointing news,” your friends will understand that your heart did not literally sink. Through this figurative expression, you are conveying the emotional depth of your disappointment.

In the following examples, notice what each technique helps to emphasize about the subject described.

FIGURATIVE LANGUAGE	EXAMPLE
SIMILE a comparison between two unlike things using the words <i>like, as, or as if</i>	I remember how you sang in your stone shoes light-voiced as dusk or feathers. —from “Elegy for My Father” by Robert Winner
METAPHOR a comparison between two unlike things but without the words <i>like or as</i>	The door of winter is frozen shut. —from “Wind Chill” by Linda Pastan
PERSONIFICATION a description of an object, an animal, a place, or an idea in human terms	Death, be not proud, though some have called thee Mighty and dreadful, for thou art not so. —from “Sonnet 10” by John Donne
HYPERBOLE an exaggeration for emphasis or humorous effect	Here once the embattled farmers stood And fired the shot heard round the world. —from “The Concord Hymn” by Ralph Waldo Emerson

DIFFERENTIATED INSTRUCTION

FOR STRUGGLING READERS

Note Taking As students read and discuss the main points on pages 774–775, have them record the main ideas on their note-taking copy masters.

R RESOURCE MANAGER—Copy Master
Note Taking p. 9–10

FOR ENGLISH LANGUAGE LEARNERS

Language: Skill Words Ask students to give examples of everyday figurative expressions in their home language. Have them give the literal and figurative translation of their examples and identify them as a simile, metaphor, personification, or hyperbole.

MODEL 3: IMAGERY

Notice the imagery this poet uses to transport you to the hot sands of an island in the West Indies.

Midsummer, Tobago

Poem by **Derek Walcott**

Broad sun-stoned beaches.
 White heat.
 A green river.
 A bridge,
 5 scorched yellow palms
 from the summer-sleeping house
 drowsing through August.
 Days I have held,
 days I have lost,
 10 days that outgrow, like daughters,
 my harbouring arms.

MODEL 4: FIGURATIVE LANGUAGE

The use of figurative language in this poem strengthens the contrast between a lifeless winter day and the vibrancy of the horses.

from Horses

Poem by **Pablo Neruda**, translated by Alastair Reid

I was in Berlin, in winter. The light
 was without light, the sky skyless.
 The air white like a moistened loaf.
 From my window, I could see a deserted arena,
 5 a circle bitten out by the teeth of winter.
 All at once, led out by a man,
 ten horses were stepping into the snow.
 Emerging, they had scarcely rippled into existence
 like flame, than they filled the whole world of my eyes,
 10 empty till now. Faultless, flaming,
 they stepped like ten gods on broad, clean hooves.

Close Read

- The boxed image appeals to the senses of sight and touch. Identify three other images and describe the scene they conjure up in your mind.
- How does the speaker feel about the summer days he or she describes? Explain how the image in lines 10–11 helps you to understand the speaker's emotions.

Close Read

- One example of a simile is boxed. What does this comparison tell you about the air? Find another simile and explain the comparison.
- In line 5, the poet uses personification to describe winter. What characteristics of winter does this comparison emphasize?

MODEL 3: IMAGERY**Close Read**

- Possible answers:** Three images and the scenes they conjure include “Broad sun-stoned beaches” (line 1), a wide beach covered with stones that radiate the sun’s heat and brightness; “White heat” (line 2), intense heat, glaring light; “A green river” (line 3), cool, smooth water giving relief from the heat; “A bridge” (line 4), perhaps a wooden bridge over the river; “summer-sleeping house / drowsing” (lines 6–7), a house where there is little activity because of the heat; “Days I have held, / days I have lost” (lines 8–9), the speaker remembering the past with happiness and regret; “days that outgrow, like daughters, / my harbouring arms” (lines 10–11), the passing of happy times, like children who grow up and leave
- Possible answer:** The speaker feels nostalgic about the summer days. Lines 10–11 compare summer days to beloved daughters who outgrow the need for a parent’s care and move on.

MODEL 4: FIGURATIVE LANGUAGE**Close Read**

- Possible answers:** The boxed simile suggests that the air feels damp and heavy. Other similes and their meanings include: “rippled into existence / like flame” (lines 8–9): The horses appeared suddenly and with intense vividness; “Faultless, flaming, / they stepped like ten gods” (lines 10–11): The horses were perfect and majestic.
- Possible answer:** Line 5 uses personification to emphasize winter’s biting cold and brutality.

FOR STRUGGLING READERS

Comprehension Support: Figurative Language To help students connect the literal meanings and figurative uses of words, ask these questions and help students to answer them:

- Why does Walcott describe the heat as “white”? (line 2)
- What does *drowse* mean? In what way could a house seem to be “drowsing”? (lines 6–7)
- What characteristics do we associate with the sky? How could the sky in Neruda’s poem seem “skyless”? (line 2)
- What characteristics do we associate with flame? Why might Neruda see the horses as “flaming”? (line 10)

Part 3: Analyze the Text

Close Read

- Possible answer:** Flick is taller than the gas pumps (“stands tall” among them—line 7). The pumps have a stupid look (“idiot pumps”—line 7), with round tops and dangling arms with “rubber elbows hanging loose and low” (line 9). The word ESSO (the oil company that subsequently became ExxonMobil) on one pump looks like a face (lines 10–11). One pump is short, wide, and headless, reminding the speaker of a “football type” (line 12).
- Possible answer:** The simile in the third stanza is “His hands were like wild birds” (line 18). It suggests that Flick was quick, had great natural instincts, and played with aggression, grace, and confidence.
- Possible answer:** The image of Pearl Avenue (lines 1–3) is like Flick in that the street ends abruptly after the high school, just as Flick’s life went nowhere after high school.
- Possible answer:** In the last stanza, examples of alliteration include “kind of coiled” and “plays pinball” (line 26), “seldom says” (line 28), and “Necco . . . Nibs” (line 30).

Part 3: Analyze the Text

Apply what you have just learned about the forms, techniques, and effects of poetry by comparing the next two poems. The first describes the dead-end life of Flick Webb, a former high school basketball star. Read the poem a first time, looking for details that help you to understand the character of Flick. Then read the poem aloud to get the full impact.

EX-Basketball Player

Poem by John Updike

Pearl Avenue runs past the high-school lot,
Bends with the trolley tracks, and stops, cut off
Before it has a chance to go two blocks,
At Colonel McComsky Plaza. Berth’s Garage
5 Is on the corner facing west, and there,
Most days, you’ll find Flick Webb, who helps Berth out.

Flick stands tall among the idiot pumps—
Five on a side, the old bubble-head style,
Their rubber elbows hanging loose and low.
10 One’s nostrils are two S’s, and his eyes
An E and O. And one is squat, without
A head at all—more of a football type.

Once Flick played for the high-school team, the Wizards.
He was good: in fact, the best. In ’46
15 He bucketed three hundred ninety points,
A county record still. The ball loved Flick.
I saw him rack up thirty-eight or forty
In one home game. His hands were like wild birds.

He never learned a trade, he just sells gas,
20 Checks oil, and changes flats. Once in a while,
As a gag, he dribbles an inner tube,
But most of us remember anyway.
His hands are fine and nervous on the lug wrench.
It makes no difference to the lug wrench, though.

25 Off work, he hangs around Mae’s Luncheonette.
Grease-gray and kind of coiled, he plays pinball,
Smokes those thin cigars, nurses lemon phosphates.
Flick seldom says a word to Mae, just nods
Beyond her face toward bright applauding tiers
30 Of Necco Wafers, Nibs, and Juju Beads.

Close Read

- In the second stanza, Flick stands next to gas pumps, which are personified as athletes. Citing details in the stanza, describe this image as you see it in your mind’s eye.
- Identify the simile in the third stanza. What does it tell you about Flick’s athletic ability in high school?
- Now that you know more about the character of Flick, reread lines 1–3. How does the image of Pearl Avenue remind you of him?
- The poet uses alliteration in the last stanza. One example is boxed. Find two more examples.

DIFFERENTIATED INSTRUCTION

FOR STRUGGLING READERS

Analysis Support: Form

- Stanza** Remind students that a stanza in poetry is like a paragraph in prose. Help them identify the main topic of each stanza in Updike’s poem. 1, the setting; 2, the pumps; 3, Flick’s talent; 4, his present work; 5, how he spends his leisure time
- Traditional vs. Organic** Review the characteristics of traditional and organic poetry on page 770. Using a Two-Column Chart

on the board, help students distinguish the traditional and organic elements in Updike’s poem. **Possible answers:** **Traditional:** six-line stanzas; nearly all lines have five stressed syllables; conventional grammar and punctuation; **Organic:** meter varies somewhat; no rhyme

 **BEST PRACTICES TOOLKIT—Transparency**
Two-Column Chart p. A25

The description of basketball players in this poem provides a sharp contrast to the sad portrait of Flick Webb in “Ex-Basketball Player.”

Poem by Yusef Komunyakaa

Fast breaks. Lay ups. With Mercury's
Insignia on our sneakers,
We outmaneuvered to footwork
Of bad angels. Nothing but a hot
5 Swish of strings like silk
Ten feet out. In the roundhouse
Labyrinth our bodies
Created, we could almost
Last forever, poised in midair
10 Like storybook sea monsters.
A high note hung there
A long second. Off
The rim. We'd corkscrew
Up & dunk balls that exploded
15 The skullcap of hope & good
Intention. Lanky, all hands
& feet . . . sprung rhythm.
We were metaphysical when girls
Cheered on the sidelines.
20 Tangled up in a falling,
Muscles were a bright motor
Double-flashing to the metal hoop
Nailed to our oak.
When Sonny Boy's mama died
25 He played nonstop all day, so hard
Our backboard splintered.
Glistening with sweat,
We rolled the ball off
Our fingertips. Trouble
30 Was there slapping a blackjack
Against an open palm.
Dribble, drive to the inside,
& glide like a sparrow hawk.
Lay ups. Fast breaks.
35 We had moves we didn't know
We had. Our bodies spun
On swivels of bone & faith,
Through a lyric slipknot
Of joy, & we knew we were
40 Beautiful & dangerous.

Close Read

1. Is the form of this poem traditional or organic? Support your answer with specific examples.
2. Read the boxed lines aloud and identify two sound devices that are used. What does the rhythm in these lines remind you of?
3. The speaker describes the players as “Beautiful & dangerous” in line 40. Find two examples of figurative language that suggest either of these qualities. Explain your choices.
4. Contrast the two poems, citing three differences. Think about each poet's treatment of the subject, as well as his use of poetic techniques.

Close Read

1. **Possible answer:** The poem is organic. It lacks a regular pattern of rhythm or rhyme or a traditional form in its lines. It breaks the rules of conventional grammar and punctuation with sentence fragments, such as “Fast breaks. Lay ups” (line 1), and ampersands as in line 14.
2. **Possible answers:** Two sound devices in the boxed text include alliteration, such as “Dribble, drive” (line 32), and assonance, as in “slapping . . . blackjack” (line 30). The rhythm may remind students of the fast pace of a basketball game.
3. **Possible answers:** Figurative language that suggests that the players are beautiful and dangerous includes “bad angels” (line 4), which combines the image of beautiful angels with the word “bad,” and “Like storybook sea monsters” (line 10), which makes the players sound scary.
4. **Possible answer:** Differences between the two poems include: The Updike poem has more traditional elements: stanzas, a fairly regular meter, conventional grammar and punctuation. Updike's poem arouses pity rather than admiration, focusing on the emptiness of Flick's present life, while Komunyakaa focuses on the vitality and joy of the young players. Komunyakaa's poem has a fast pace that captures the energy and pace of the game. Updike's poem has a slower pace that reflects the sad routine of Flick's life.

Assess and Reteach

Assess

Ask students to contrast traditional and organic poetry and to describe the poetic elements from the workshop, giving examples from any model on pages 773–775.

Reteach

For students who are unable to apply the workshop skills, use this reteaching activity: Review the lesson note-taking copy masters.

1. Have pairs of students quiz each other on the meanings of the terms.
2. Have partners make a chart showing each term and an example from one of the models in the workshop.

FOR ENGLISH LANGUAGE LEARNERS

Vocabulary Support Explain these terms from “Slam, Dunk, & Hook”:

- *fast break* (line 1), a rush to the basket
- *lay up* (line 1), a usually single-handed shot made close to the basket
- *Mercury's insignia* (lines 1–2), wings, which are the logo on the basketball shoes and also the symbol of the Roman messenger god Mercury
- *labyrinth* (line 7), a maze

- *blackjack* (line 30), a blunt stick with a short, flexible strap, used as a weapon

FOR ADVANCED LEARNERS/PRE-AP

Analysis Support Have students read the workshop independently for the purpose of noting the traditional and organic elements, sound devices, and figurative language the poets use.