

LESSON PLAN



Space 2 Place Poetry

Description: Students will view various works in [Maria Sanders' *Space 2 Place* exhibition](#) and choose one or more works as inspiration to write poetry. Teachers may desire to specify a theme for students to work with, such as animals, nature, or building, or allow students greater freedom in what they choose to write about. Teachers may also desire to specify the type(s) of poems students may write depending on what is currently being taught in class.

Materials: computers with access to the internet, paper and writing utensil or computers with access to word processing software

Procedure:

Part 1: Students view *Space 2 Place* independently. They can view the photographs, read Sanders' writings, and explore the [quotes she chose to feature](#) (link is also at the bottom of the exhibition website under "Exhibition Educational Resources").

Part 2: Students each choose one or more photographs that, to them, are meaningful in some way. A few things they can be thinking about are:

- What about this is meaningful to me? Why?
- Does this work make connections to my own life? Does it make connections to something else I've seen, heard, or read about?
- What in particular about this work do I want my poetry to capture?

Part 3: Students each write a poem inspired by work(s) from *Space 2 Place*. If they are given the freedom to choose any form of poem, it may be helpful for them to read the following descriptions and examples of several poem forms.

- **Sonnet:** A sonnet is 14 lines long, each made up of 10 syllables. The typical rhyme scheme is ABAB / CDCD / EFEF / GG, meaning that lines 1 and 3 rhyme, 2 and 4 rhyme, 5 and 7 rhyme, and so on. Another important component of a sonnet is iambic pentameter. This means that the first syllable in a line is unstressed, the second is stressed, the third is unstressed, the fourth is stressed, continuing with that pattern for the entire poem.

Two households, both alike in dignity,
In fair Verona, where we lay our scene,
From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean.
From forth the fatal loins of these two foes
A pair of star-cross'd lovers take their life;
Whose misadventured piteous overthrows
Do with their death bury their parents' strife.
The fearful passage of their death-mark'd love,
And the continuance of their parents' rage,

Which, but their children's end, nought could remove,
Is now the two hours' traffic of our stage;
The which if you with patient ears attend,
What here shall miss, our toil shall strive to mend.

— William Shakespeare

- **Soliloquy:** In a soliloquy, the writer or speaker explains how he or she feels by talking to himself or herself. There are no specific guidelines concerning the format of a soliloquy.

“O Romeo, Romeo! Wherefore art thou Romeo?
Deny thy father and refuse thy name;
Or, if thou wilt not, be but sworn my love,
And I'll no longer be a Capulet.”

— William Shakespeare

- **Haiku:** A haiku is comprised of 3 lines. The first contains 5 syllables, the second contains 7, and the third contains 5. Haikus are usually tied to nature in some way.

Over the wintry
Forest, winds howl in rage
With no leaves to blow

— Natsume Soseki

- **Acrostic:** An acrostic poem uses each letter of a word or phrase as the first letter of a line. The poem is about the word or phrase it is built around. There is no rhyme scheme used in acrostic poems.

Elizabeth it is in vain you say
"Love not" - thou sayest it in so sweet a way:
In vain those words from thee or L. E. L.
Zantippe's talents had enforced so well:
Ah! if that language from thy heart arise,
Breathe it less gently forth - and veil thine eyes.
Endymion, recollect, when Luna tried
To cure his love - was cured of all beside -
His folly - pride - and passion - for he died.

— Edgar Allan Poe

- **Limerick:** A limerick is a humorous or satirical poem. It has five lines. The first, second, and fifth have three anapestic feet, and the third and fourth have two anapestic feet. One anapestic foot is comprised of two unstressed syllables followed by one stressed syllable. The rhyme scheme for a limerick is AABBA, meaning that the first, second, and fifth lines rhyme, and the third and fourth lines rhyme.

There was an Old Man with a beard,
Who said, "It is just as I feared!
Two Owls and a Hen,
Four Larks and a Wren,
Have all built their nests in my beard!"

— Edward Lear

- **Pastoral:** Pastoral poems have no strict structure. The theme of a pastoral always has to do with rural life, farm life, the life of a shepherd, etcetera. They present these ways of life as the best way to be, free from the evils of cities and politics.

I went to turn the grass once after one
Who mowed it in the dew before the sun.
The dew was gone that made his blade so keen
Before I came to view the levelled scene.
I looked for him behind an isle of trees;
I listened for his whetstone on the breeze.
But he had gone his way, the grass all mown,
And I must be, as he had been,—alone,
'As all must be,' I said within my heart,
'Whether they work together or apart.'

— Robert Frost

- **Villanelle:** A villanelle is comprised of five tercets (stanzas with three lines) and one final quatrain (a stanza with four lines). The first line of the poem is repeated in the last lines of the second and fourth stanzas as well as the third line of the final quatrain. The third line of the first stanza is repeated in the last lines of the third and fifth stanzas as well as the last line of the final quatrain. The first and third lines of every stanza must rhyme, and the second lines of every stanza must rhyme. To bring that all together, rhyme scheme of a villanelle is A1 b A2 / a b A1 / a b A2 / a b A1 / a b A2 / a b A1 A2.

Do not go gentle into that good night,
Old age should burn and rave at close of day;
Rage, rage against the dying of the light.

Though wise men at their end know dark is right,
Because their words had forked no lightning they
Do not go gentle into that good night.

Good men, the last wave by, crying how bright
Their frail deeds might have danced in a green bay,
Rage, rage against the dying of the light.

Wild men who caught and sang the sun in flight,
And learn, too late, they grieved it on its way,
Do not go gentle into that good night.

Grave men, near death, who see with blinding sight
Blind eyes could blaze like meteors and be gay,
Rage, rage against the dying of the light.

And you, my father, there on the sad height,
Curse, bless, me now with your fierce tears, I pray.
Do not go gentle into that good night.
Rage, rage against the dying of the light.

— Dylan Thomas