# Patterns in Poetry: Part 2 -- Sound

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<th>OUTCOMES</th>
<th><strong>STUDENT GOALS</strong></th>
<th>MATERIALS</th>
<th><strong>NRS EFL</strong></th>
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<tr>
<td>Students will practice listening for sounds (phonemic awareness), play with sound letter correspondence, and recognize repeated end-rhymes (rhyme scheme), repeated vowels (assonance) and repeated consonants (alliteration).</td>
<td>To prepare for the Language arts section of the GED, students will want to practice listening, reading and understanding a variety of poems by recognized poets. Basic Skills and ESOL students will want to practice sound-letter correspondence.</td>
<td><em>Carolina Shout</em> Handout</td>
<td>1-6</td>
</tr>
<tr>
<td><strong>STANDARD</strong></td>
<td><strong>LEARNER PRIOR KNOWLEDGE</strong></td>
<td><strong>TIME FRAME</strong></td>
<td><strong>1 hour</strong></td>
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<td><strong>Speak So Others can Understand</strong></td>
<td>This lesson plan is the second in a sequence of Patterns in Poetry, which follows Part 1—Rhythm. Most students have some acquaintance with words that mimic sounds like “ach-ooh.” Popular music uses repeating sounds to produce effects in the listener.</td>
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<td><strong>COPS</strong></td>
<td><strong>ACTIVITY ADDRESSES COPs</strong></td>
<td><strong>ACTIVITIES [REAL-LIFE APPLICATIONS]</strong></td>
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<tr>
<td>Determine the purpose for communicating.</td>
<td>By listening to distinctive sounds and attempting to reproduce them in words, students will recognize and practice the sound-letter correspondence employed by poets in onomatopoeia to communicate senses, motion, and feelings.</td>
<td>Step 1 - Read aloud the book <em>Carolina Shout</em> by Alan Schroeder. Ask students to close their eyes and listen carefully to the sounds they can hear around them. Open the windows if the weather permits. Brainstorm a list of sounds. Read aloud together one of the “shouts” from the handout. How are letters used to reproduce the sounds? Use the objects collected to make sounds. You can also make sounds like a ‘raspberry’ or a ‘sneeze.’ After making the sound, ask learners to imitate the sound using letters of the alphabet. Repeat the sound a few times if necessary. Ask learners to share their “words” and choose which one sounds most like the noise. Which letters sound sharp? Soft? Which sound large? Small? Bouncy? How do you write repeated motion? Some words sound like the things they name like “boom,” “murmur” or “whisper.” This is called onomatopoeia. Think of more examples.</td>
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<td>Organize and relay information to effectively serve the purpose, context and listener.</td>
<td>By listening and reading poems aloud, students will study how poets organize their ideas using rhyme scheme and stanzas.</td>
<td>Step 2 - If you completed Patterns in Poetry: Part 1—Rhythm, check your list to see which patterns involve repeated sounds. Read aloud <em>Annabel Lee</em> by Edgar Allan Poe. Using a handout of the poem, together read aloud the first stanza, or the first grouping of lines, which are like a paragraph in writing. Mark the end-rhymes or words that sound alike at the end of each line using a new letter for each new rhyme: a,b,a,b,c,b. This pattern of end rhyming is called a rhyme scheme. Read aloud the other stanzas, listening to hear whether the rhyme scheme a,b,a,b,c,b remains throughout. (The pattern of rhyming lines 2,4, and 6 continues throughout the poem with some exceptions.) What effect does the rhyme scheme give the poem? (The rhyme scheme contributes a song-like quality of anticipating the rhymes.) Poe repeats vowel sounds in the middle of lines as well. For example, this assonance links the long “i” sounds of “rise,” “bright eyes,” “night-tide,” and “bride”</td>
<td><strong>OBJECTS FOR MAKING NOISE:</strong> ball to bounce, rubber band, ruler to snap, book to drop, water to drip, timer or alarm clock, wax paper, comb, etc.</td>
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<td>Pay attention to conventions of oral English communication, including grammar, word choice, register, pace and gesture in order to minimize barriers to listener’s comprehension.</td>
<td>Again by listening and reading poems aloud, students will examine the poets’ use of assonance and alliteration to link words and to communicate emotions that are important in understanding a poem.</td>
<td></td>
<td><strong>LIST OF POEMS FOR HANDOUTS:</strong> Poetry Thematic Collection Teacher Information Sheet</td>
</tr>
</tbody>
</table>
Use multiple strategies to monitor the effectiveness of the communication.

In addition to listening, reading aloud, and discussion, students will apply what they have learned by reading aloud a poem to the class and talking about how the uses of sound contribute to the understanding the poet wants to communicate to the reader.

in the last stanza. How do these words and sounds make the reader feel? Find other examples of words linked by vowel sounds or assonance. What feelings do they create in the reader? (The most common is the long “e” throughout the poem in “Lee,” “sea,” “me,” and many other words that suggest loneliness.) The poet also uses repeated consonant sounds or alliteration to link important words within lines as he does with all the “m,” “n,” and “l” sounds in the first stanza—“many and many,” “maiden,” “name,” “lived,” “love,” and “loved.” What effects do these sounds produce in the reader? (They help link important information about the characters.) Listen to and read aloud together the final stanza, looking at the use of sounds—rhymes, alliteration, and assonance. How do all the uses of sound work together to help the reader understand the poem? (The constant repetitions of low vowels linking words about night, death, and the sea create an overwhelming sense of sadness. The meter and “s” sounds remind us of the eternal movement of the waves upon the shore.)

Step 4 - Read aloud 3-4 poems chosen from a poetry text set or handouts from the List of Poems. (Poems with emphasis on patterns of sound are marked “Sounds.”) What words in each are linked through sound? How do repeated sounds make you feel? How many different rhyme schemes (including none at all) can you find?

Identify words that are tied together by repeated sounds in each poem? Do the repeated sounds make you feel a certain way? Which have repeated sounds at the end of a line? What different patterns of end rhymes or rhyme schemes can you find? After reading the poem aloud to the class, students can share what they think the sounds do to help the reader understand the poem. Record the presentations on audio cassettes to put in portfolios. Advanced students may want to tackle one of the sonnet or haiku forms. Information can be found at www.cranberrydesigns.com/poetry/sonnet.history.htm and www.cranberrydesigns.com/poetry/haiku.history.htm.

Step 5 - Ask students to work individually or in pairs to choose a poem from a poetry text set, from the lesson plan handouts, or download one from an Internet site. Find the sound patterns in the poem: rhyme scheme, alliteration, assonance, and stanza. If you already completed Patterns in Poetry: Part 1—Rhythm, also look for meter. Ask them to consider the following questions and mark the sound patterns on their copy of the poem to put in their portfolios. What effect do these particular patterns of sound have on the reader?
| **ASSESSMENT/EVIDENCE**  
Printouts of poems marked for rhyme scheme, alliteration and assonance that are used for reading aloud and an audiotape recording of the read aloud plus discussion should be added to the student’s portfolio. | **PURPOSEFUL & TRANSPARENT**  
Listen and reading aloud poetry will help students see how poets use sound to convey emotion and to organize their work by linking sounds at the ends of lines and by linking important words through repetition of vowels and consonants. |
|---|---|
| **REFLECTION/EVALUATION**  
*Not yet completed* | **CONTEXTUAL**  
By recognizing the use of sounds in poetry, students may begin to recognize the use and impact of the sounds in the words in the world around them—lyrics, ads, TV, and movies. |
| **NEXT STEPS**  
Patterns in Poetry: Part 3—Images was designed to follow this lesson plan. Teachers may want to extend this lesson by exploring the sonnet, haiku, and “pattern” forms of poetry. See information on the Teacher Information Sheet. | **BUILDING EXPERTISE**  
In a process of listening, then reading, and finally speaking, students progress in their recognition of how sound is used to organize and communicate meaning to readers of poetry. |
Patterns in Poetry: Part 2 -- Sound

GED Descriptors
Language Arts-Reading

Roles
Family
Community

Program Type
ABE
GED
Urban
Rural
Corrections

Keywords
81: Education > reading
1060: Literature and Language > poetry
1144: Education > speaking

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Phone  330-672-0761

Technology Integration
Patterns in Poetry www.cranberrydesigns.com/poetry/intro.htm
The following resources supplement the three sequential lesson plans on Patterns in Poetry which also can be used individually:

- Part 1—Rhythm explores patterns in general and the meter in poetry in particular.
- Part 2—Sound builds on the first by introducing rhyme, alliteration, and assonance.
- Part 3 focuses on the use of images, metaphors, and symbols.

Lesson plan materials include a list of poems with web addresses (be sure to include some of your favorites), a copy of the Eureka Poetry Collection for selecting text sets of poetry, and this sheet of additional resources.

**Print Resources**

- [www.bps.org/teacherresource/media/lessons/Lesson7/advent.pdf](http://www.bps.org/teacherresource/media/lessons/Lesson7/advent.pdf)
- [www.images.google.com/](http://www.images.google.com/)
- [www.loc.gov/rr/print/catalog.html](http://www.loc.gov/rr/print/catalog.html)
- [www.cranberrydesigns.com/poetry/intro.htm](http://www.cranberrydesigns.com/poetry/intro.htm)
- [http://owl.english.purdue.edu/handouts/print/general/gl_patvar.html](http://owl.english.purdue.edu/handouts/print/general/gl_patvar.html)
- [www.42explore2.com/patterns.htm](http://www.42explore2.com/patterns.htm)
- [www.infoplease.com/spot/pmglossary1.html](http://www.infoplease.com/spot/pmglossary1.html)
- [http://shoga.wwa.com/%7ergs/glossary.html](http://shoga.wwa.com/%7ergs/glossary.html)
- [http://literacy.kent.edu/Oasis/Pubs/0300-26.pdf](http://literacy.kent.edu/Oasis/Pubs/0300-26.pdf)
- [www.emints.org/ethemes/resources/S00000622.shtml](http://www.emints.org/ethemes/resources/S00000622.shtml)
- [www.archtech.org/java/patterns/patterns_j.shtml](http://www.archtech.org/java/patterns/patterns_j.shtml)
- [www.learner.org/teacherslab/math/patterns](http://www.learner.org/teacherslab/math/patterns)

**Media and Advertising**

- [www.readwritethink.org/lesson_images/lesson97/advert.pdf](http://www.readwritethink.org/lesson_images/lesson97/advert.pdf)
- [www.pbs.org/teachersource/media_lit/gettingstarted.shtml](http://www.pbs.org/teachersource/media_lit/gettingstarted.shtml)

**Poetry Archives**

- [Academy of American Poets](http://www.poets.org/academy)
- [www.bartelby.com/verse/](http://www.bartelby.com/verse/)
- [www.infoplease.com/spot/pmsites1.html](http://www.infoplease.com/spot/pmsites1.html)
- [www.etext.lib.virginia.edu/britpro.html](http://www.etext.lib.virginia.edu/britpro.html)
- [www.americanpoems.com](http://www.americanpoems.com)
- [www.americanpoems.com](http://www.americanpoems.com)
- [www.americanpoems.com](http://www.americanpoems.com)

**Poetry**

- [www.poets.org/academy](http://www.poets.org/academy)
- [www.poets.org/academy](http://www.poets.org/academy)
- [www.poets.org/academy](http://www.poets.org/academy)
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- [www.poets.org/academy](http://www.poets.org/academy)
- [www.poets.org/academy](http://www.poets.org/academy)

**Images**

- [http://images.google.com/](http://images.google.com/)
- [www.images.google.com/](http://www.images.google.com/)
- [http://images.google.com/](http://images.google.com/)
- [http://images.google.com/](http://images.google.com/)
- [http://images.google.com/](http://images.google.com/)
- [http://images.google.com/](http://images.google.com/)
### Patterns in Poetry Part I, 2 and 3

**List of Poems**

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<th>Poet</th>
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<th>Emphasis</th>
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<td>A Narrow Fellow in the Grass</td>
<td>Dickinson, Emily</td>
<td><a href="http://www.online-literature.com/dickinson/824/">www.online-literature.com/dickinson/824/</a></td>
<td>Rhythm</td>
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<tr>
<td>Annabel Lee</td>
<td>Poe, Edgar Allan</td>
<td><a href="http://bau2.ubk.ac.at/sg/poe/works/poetry/annabel.html">http://bau2.ubk.ac.at/sg/poe/works/poetry/annabel.html</a></td>
<td>Rhythm</td>
</tr>
<tr>
<td>In a Station of the Metro</td>
<td>Pound, Ezra</td>
<td><a href="http://www.bartleby.com/104/106.html">www.bartleby.com/104/106.html</a></td>
<td>Rhythm</td>
</tr>
<tr>
<td>In Just</td>
<td>cummings, e.e.</td>
<td><a href="http://www.web-books.com/classics/Poetry/anthology/cummings/InJust.htm">www.web-books.com/classics/Poetry/anthology/cummings/InJust.htm</a></td>
<td>Rhythm</td>
</tr>
<tr>
<td>Piping Down the Valleys Wild</td>
<td>Blake, William</td>
<td><a href="http://quotations.about.com/od/poemlyrics/a/blakepoem14.htm">http://quotations.about.com/od/poemlyrics/a/blakepoem14.htm</a></td>
<td>Rhythm</td>
</tr>
<tr>
<td>Remember</td>
<td>Rossetti, Christina</td>
<td><a href="http://www.sitemapro.com/examples/prossetti.html">www.sitemapro.com/examples/prossetti.html</a></td>
<td>Rhythm</td>
</tr>
<tr>
<td>Skipper Sailing</td>
<td>Rudder, Carol</td>
<td>Beginnings Vol. VIII, p. 109</td>
<td>Rhythm</td>
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<tr>
<td>Sonnet LXXI (71)</td>
<td>Shakespeare, William</td>
<td><a href="http://www.everypoet.com/Archive/Poetry/William_Shakespeare/william_shakespeare_sonnet_71.htm">www.everypoet.com/Archive/Poetry/William_Shakespeare/william_shakespeare_sonnet_71.htm</a></td>
<td>Rhythm</td>
</tr>
<tr>
<td>Sonnet LXXXIII (73)</td>
<td>Shakespeare, William</td>
<td><a href="http://www.geocities.com/Athens/Troy/4081/73.html">www.geocities.com/Athens/Troy/4081/73.html</a></td>
<td>Rhythm</td>
</tr>
<tr>
<td>Spring and All</td>
<td>Williams, William Carlos</td>
<td><a href="http://www.poets.org/viewmedia/php/prmMID/15536">www.poets.org/viewmedia/php/prmMID/15536</a></td>
<td>Rhythm</td>
</tr>
<tr>
<td>The Aim Was Song</td>
<td>Frost, Robert</td>
<td><a href="http://poetry.poetryx.com/poems/249/">http://poetry.poetryx.com/poems/249/</a></td>
<td>Rhythm</td>
</tr>
<tr>
<td>The Charge of the Light Brigade</td>
<td>Alfred, Lord Tennyson</td>
<td><a href="http://www.nationalcenter.org/ChargeoftheLightBrigade.html">www.nationalcenter.org/ChargeoftheLightBrigade.html</a></td>
<td>Rhythm</td>
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<tr>
<td>The Morning Is Full</td>
<td>Neruda, Pablo</td>
<td><a href="http://www.geocities.com/nerudapoet/lovepoems/themorning.htm?200730">www.geocities.com/nerudapoet/lovepoems/themorning.htm?200730</a></td>
<td>Rhythm</td>
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<tr>
<td>The Term</td>
<td>Williams, William Carlos</td>
<td><a href="http://www.americanpoems.com/poets/williams/7788">www.americanpoems.com/poets/williams/7788</a></td>
<td>Rhythm</td>
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<td>The Wild Swans at Coole</td>
<td>Yeats, William Butler</td>
<td><a href="http://www.online-literature.com/yeats/803/">www.online-literature.com/yeats/803/</a></td>
<td>Rhythm</td>
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<tr>
<td>We Real Cool</td>
<td>Brooks, Gwendolyn</td>
<td><a href="http://www.poets.org/viewmedia/php/prmMID/15433">www.poets.org/viewmedia/php/prmMID/15433</a></td>
<td>Sounds</td>
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<tr>
<td>When I Heard the Learn'd Astronomer</td>
<td>Whitman, Walt</td>
<td><a href="http://www.bartleby.com/142/180.html">www.bartleby.com/142/180.html</a></td>
<td>Rhythm</td>
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<tr>
<td>Winter Morning</td>
<td>Smith, William Jay</td>
<td>New and Select Poems, Delacorte Press, 1970</td>
<td>Image</td>
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</tbody>
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Love Calls Us To Things Of This World

Richard Wilbur

Of dark habits, keening their difficult balance:
And the heavier, lungs walk in a pure hoisting
Let lovers go fresh and sweet to be undone!
Let there be clean linen for the backs of thieves!
"Bring them down from their ruddy gallows.

In a changed voice as the man yawns and rises,
To accept the waking body, saying how
The soul descends once more in bitter love
With a warm look at the world’s humps and colors,
Yet, as the sun acknowledges

And clear dances done in the sight of heaven,
Nothing but rosy hands in the rising steam
And crying: "Oh, let there be nothing on earth but laundry,
From the punctual rape of every blessed day,"
From all that it is about to remember,

The soul shrinks
That nobody seems to be there.
They swoon down so rare a quiet
And staying like white water: and now of a sudden
The terrible speed of their omnipresence, moving
Now they are rising in place, convey in

With deep joy of their personal feeling.
Of halcyon feeling, whatever they wear
Now they are rising in calm swells
Some are in smocks: but truly there they are;
Some are in bed-sheets, some are in blouses,

The morning air is all wash with angels.
Outside the open window
As false dawn.
Hangs for a moment bodiless and simple
And spirited from sleep, the astonished soul
The eyes open to a cry of pulleys

Richard Wilbur
All night the wind swept over the house
And through our dream
Swirling snow up through the pines,
Ruffling the white, ice-capped clapboards,
Rattling the windows,
Rustling around and below our bed
So that we rode
Over wild water
Sail east our window;
We rode through the night
In a white ship breasting the waves.

All night the wind swept over the house

William Jay Smith
By the time I'm dressed, I can hear the carpenters working on the house next door. (They must get up awfully early.) As they pound the nails into the rafters, they sing aloud, catching the rhythm with their hammers.

Git in there, nail!

We end our day!
Six o'clock
Whomp, bidda-bay!
Whomp, bidda-bay!

We quit our day!
Come six o'clock,
Whomp, bidda-bay!
Whomp, bidda-bay!

Take from Carolina Shout by Alan Schroeder