

Personal Identity Through Poetry

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Culturally Responsive Schooling with/in Indigenous Communities Professional Development  
Program

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Author Note:

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## Context

I just finished a year as an Interventionist at Aguilar Elementary School, in the Tempe Elementary School District. Our school serves students in preschool through fifth grade. We also have two classrooms of mixed age elementary students with behavior disorders. There are 451 students at our school. Demographically, we are 61% Hispanic, 23% American Indian, 7% White, 8% Black, and less than 1% Asian or Pacific Islander. Our American Indian Population represents ten tribal communities: 60% are Yaqui, 22% are Navajo, the remaining students come from Gila, Hopi, Pima, Quechan, Sioux-Ogalala, Ak Chin/Pascua Yaqui, Tohono O'odham and Yavapai-Apache.

Most of our Yaqui students live in the town Guadalupe which is about 4 miles west of our campus. Guadalupe was incorporated in 1975 and is considered a center for Yaqui culture and religious celebrations. The most important celebrations for the people are the Easter and Lent celebrations, which include the Deer and Pascola dances and other traditional ceremonies. Some of these are open to the public.

Many of our Hispanic/Latino students live together in a large trailer park community called Chaparral. Though the children learn to speak English at school, at home and around Chaparral, Spanish is the language of choice. It is a close-knit community, where everyone knows everyone else.

Students outside of these two communities, live in houses or apartments in southwest Tempe. This is an urban area with restaurants, stores, and gas stations on every corner. Kiwanis Park, with a boating and fishing lake, two playgrounds, a wave pool, baseball and soccer fields, a batting cage, and sand volleyball courts is in the center of our school boundaries. The Arizona Canal with a biking/walking path and fishing opportunities is also nearby.

I grew up in central/west Phoenix, but have lived my entire adult life in this same southwest Tempe community. I have been a volunteer, a parent, and a teacher in neighboring Tempe schools for over 30 years. I frequently run into former and current students at the park or at stores in the evening or on days off. This is my community and these are my kids!

Our greatest challenge during the past school year has been attendance. More than half of the 2020-2021 school year was taught virtually and families got used to having their children home. For the 2021-2022 school year, it seems that children came to school sporadically. During virtual instruction, they might show up in the morning for attendance and then leave and not come back for the rest of the day. They might join the Google Meet, but leave their camera off and not respond to any questions or directions. I would see some students once a week or they would come only for their favorite subject. When we were in person, many of these same children stayed home or came and had difficulty focusing on instruction. Due to the pandemic, and concerns for Covid transmissions, we have not been able to do more than encourage our students to join us in class. I'm hoping that students will attend more regularly next year and that the school can once again have our community gathering events for the entire school population.

Next year, I will teach writing to all fourth grade students. This curriculum is designed for them.

## Rationale

After being an instructional coach for seventeen years, I returned to working directly with children this past school year. I've focused on building relationships with my students, and on understanding and valuing who they are. In *Funds of Knowledge for Teaching: Using a Qualitative Approach to Connect Homes and Classrooms*, Gonzalez describes the relationships that many Hispanic children have with the teachers in their home environment as “thick,” meaning that the person teaching them knows them as a student and also as a person. Most classroom teachers have “thin” relationships with students, meaning they only know them as students. By changing my “thin” relationships to “thick” relationships, I knew that my students would be more comfortable and willing to learn from me. In this vein, I also tried to make the learning relatable to them. We spent a lot of time bringing personal experience, realia, and background knowledge to our learning of reading.

During a vocabulary lesson with my third graders, we started talking about the words “culture” and “tradition.” I asked the children to tell me what their cultural background was - what nationality they came from- what their heritage was. I was surprised by the responses. Many knew the name of their heritage by country, nationality, or tribe, but some didn't. Some of those who could name their heritage could elaborate with a tradition that had been passed down, but many could not specifically name a tradition that came from their ancestors. When I thought about my background and heritage, I couldn't name a specific tradition that was passed down from my ancestors. Like some of the children, my people have intermixed, been watered down and assimilated to the point that no specific, age-old traditions remain. This made me sad, but it also inspired me to find a way to help the children, all of the children, to get to know themselves, to think deeply about their personal and familial identity.

The above experience happened around the time I heard about Culturally Responsive Schooling and about the same time the principal asked if I would be interested in teaching writing to fourth graders during the 2022-2023 school year. An idea formed in my head. Through writing, I would encourage my students to explore their heritage and background. I know, through personal experience and research, that writing is a wonderful way to reflect. Whitney P. Gordon reminds us that “Writing allows students to express themselves. . .it is impactful, freeing, and can create defining moments for your students.” (Gordon, 2020)

There are so many factors that go into the development of a sense of self. In *Promoting a Sense of Self: Experiences and Activities from the Virtual Lab School*, we are reminded that “Our family traditions, cultural beliefs, customs, environment, location, and economic status are some of the major factors that play a role in how we develop into individuals.” I want my students to be proud of themselves and where they come from. I want them to respect who their classmates are and where they come from as well.

I have a passion for writing and in the past, I've run Creative Writing Clubs for fourth through sixth grade students. I have several poetry activities where children fill in: answers to questions; descriptions of specific people, places or things; parts of speech; or “favorites.” The beauty of this type of poetry is that every piece (especially if written from the heart) comes out lyrical, touching, and print worthy. I decided that this would be the type of writing I would do with my

students. They will create a book of poetry that will not only be beautiful and something to be proud of (from a writing standpoint), but will also help them to think about, learn and reflect on their culture, their family, their beliefs and who they are.

Because I work with such a diverse set of children, there is not a single, majority culture, Indigenous or otherwise that I can focus on. Therefore, I will help each student to focus on his or her own culture, while learning about other cultures through what their classmates create and share in the classroom.

## **Topic Summary**

My goal for this unit has three prongs. First, I want my students to feel comfortable enough to share who they are and where they come from, and to feel pride in what they can share with me and their classmates. In *Funds of Knowledge for Teaching: Using a Qualitative Approach to Connect Homes and Classrooms*, Gonzalez discovered that many educators have not discovered and/or given credence to the wealth of knowledge and experience that our students' home life provides to them. I want to be sure that I am honoring all of their experiences; I want to see them as unique human beings that have something to share; and I want them to think about their identity as that unique human being.

Identity is what connects people to each other, to communities, and to the land (Chrona, 2014). The exploration of one's identity includes developing an understanding of one's place in the world in addition to being able to identify all of the factors that contribute to how people see themselves. These factors include their strengths and their challenges, their innate abilities and capacities to learn (Chrona, 2014). Implications for the classroom include these ideas:

- Culture is a complex construct. People identify with multiple cultures (including, but not limited to heritage).
- People may have multiple identities based on the differences between what is valued at home, in the community, and at school.
- Development of a positive personal and cultural identity are more complex for Indigenous people because of perceptions held by many people in larger society.
- Educators need to be aware of the relationship between their identities and their role in education and should avoid generalizations about learners based on cultural stereotypes (Chrona, 2014).

These seem like some pretty big goals for students who are nine years old. However, Self Awareness: The ability to understand one's own emotions, thoughts, and values and how they influence behavior across contexts is one of the five competencies of Social and Emotional Learning listed by the Arizona Department of Education as appropriate for elementary age children. I believe that by using culturally responsive pedagogy, I can begin to help students develop an age-appropriate understanding of themselves, their culture, and their values (Casel 2017). Culturally responsive pedagogy is a student-centered approach to teaching that includes cultural references and recognizes the importance of students' cultural background and experiences in all aspects of life (Samuels 2018). This is not a unit of study, but an attitude that becomes part of the classroom culture. By providing many opportunities for dialogue, collaboration, and team building, I should be able to build the relationships and provide an

environment where the students feel comfortable, safe and supported (Young Imm Kang Song, 2018).

Secondly, I want my students to develop a deeper understanding and respect for the other cultures represented in our classroom. By understanding, acknowledging, and honoring another's truths and culture, we will all become better citizens of the world.

Another of the five core competencies of Social and Emotional Learning is Social Awareness: The abilities to understand the perspectives of and empathize with others, including those from diverse backgrounds, cultures, and contexts (Casel 2017). Culturally Responsive Pedagogy will also support this goal. Through this mindset, I can promote engagement, enrichment and achievement of all by embracing diversity, identifying and nurturing cultural strengths, and validating their lived experiences and place in the world (Samuels 2018). Other things I can do as the educator are:

- Understand how learners construct knowledge
- Learn about students' lives
- Be socio-culturally conscious
- Hold affirming views about diversity
- Use diverse instructional strategies
- Advocate for all students (Samueal, 2018)

Thirdly, I want the students to learn to write poetry, with an emphasis on purposeful word choice that appeals to the senses. Poetry is written from the heart, with a little help from the mind. Guiding students to get in touch with their feelings and express themselves in beautiful language will help with social and emotional development as well as with writing.

Poetry is the perfect vehicle for the development of personal identity. (KM Barkley, 2016) says these things about poetry.

- Poetry teaches children the art of creative expression.
- In essence, poetry gives them a great tool for developing one's self
- Reading and writing poetry makes you think of new ideas, but can also dramatically change the way you perceive old ones.
- Writers get in touch with sentiments they might not have known they have until it was down on paper
- Poetry streamlines ideas to short direct sentences. It can give you insights into yourself.

Poetry and storytelling allow us to weave together feelings of environment. Through these activities students began to accept and show more interest and pride in other cultures. (Youn Imm Kang Song, 2018) This concept of the relationality between environment and language is supported in *Peoplehood: A Model for the Extension of Sovereignty in American Indian Studies*. In this article, we are reminded how the four factors of peoplehood: language, sacred history, place territory, and ceremonial cycle "intertwine, interpenetrate, and interact." No single factor is more important than the others and they all necessarily support each other. Due to the relationality between the four factors, poetry writing (language) may help students to think about and connect to the other three factors.

This unit lends itself to two of the Five Core Competencies of Social Emotional Learning listed on the Arizona Department of Education's website: Self Awareness: The ability to understand one's own emotions, thoughts, and values and how they influence behavior across contexts; and Social Awareness: The abilities to understand the perspectives of and empathize with others, including those from diverse backgrounds, cultures, and contexts (Casel, 2017).

Writing poetry is not a specific fourth grade standard. However, it falls under the Standard 4.W.10 -Range of Writing - Write routinely, over extended time frames and shorter time frames, for a range of discipline-specific tasks, purposes, and audiences. Poetry Writing also lends itself to Standard 4.W.3- d Narrative Writing -Use concrete words and phrases and sensory details to convey experiences and events precisely.

### **Student Engagement**

Through our seminars and my reading, I know that I want to provide Culturally Responsive Teaching. Here are some of the things I now know must be a part of my classroom practices:

1. I will set up my room so that students can work cooperatively.
2. I will include books, samples and pictures of all cultures.
3. I will provide wait time for all students.
4. I will provide opportunities for reflection.
5. I will give specific feedback
6. I will let students make choices about their learning and content whenever possible.
7. I will use a variety of engagement and instructional strategies in order to meet the diverse needs of students.
8. I will be fair and consistent with students, helping them to learn the expectations and routines of the classroom.
9. I will hold high expectations for all, while supporting the individual to meet their goals.

Over the course of the school year, my fourth grade students will create a book called "Poems of Identity." Each month, they will write a poem and create a piece of artwork to go with it. In May, we will compile all of the pieces into one book. Following is the list of the type poem we will write each month:

- August - Acrostic poem of their name
- September - "I am" (a formatted poem)
- October - Diamante
- November - Poem of Place (a formatted poem)
- December - How To Be (a formatted poem)
- January - I Have a Dream (a formatted poem)
- February - I am From (a formatted poem)
- March - Limerick
- April - Haiku

At the beginning of the school year, I will explain my goals for this project to students and parents: students will share their family heritage through their poetry, they will learn about and respect the differing heritage of their classmates, and they will write beautiful poetry following the criteria for each genre.

Each month, the students will receive a copy of the poetry description, criteria, sample, and format (where applicable) (See Appendices 1-9). I will project this information onto the screen. We will read the description, the list of criteria, and the sample together.

Next, we will brainstorm word choice for the trickiest parts of the poem. For example, in the I Am Poem (Appendix 2), we will brainstorm words they can use to fill in the section for I am a \_\_\_\_\_ and a \_\_\_\_\_ : mathematician, scholar, soccer player, sister, Mexican American, Hopi boy . . . . . We may need to repeat this process as we continue through the lines of each poem. It's a situation where I might not realize it's tricky for them until we get to that line of the poem. Brainstorming includes generating ideas together as a class while I write these ideas on a chart. I want them to be available to the students as they write.

After we brainstorm, we will begin writing out poems. I will use the "Think Aloud" strategy to model my thought process to the children as I write each line of the poem myself. It will be sort of a ping pong writing, where I "Think Aloud" and write the line, then they write the line. After each line or two, they will reread what they've written (in a quiet out loud voice) to see if it sounds good to their ears and feels good to their heart.

At the end of each stanza (or more frequently, if necessary) they will share their poem with one or two trusted classmates. When the poem is complete, they will partner up and share the poem verbally, for feedback. The partners will use the Poems of Identity Rubric to guide discussion. (See Appendix 10)

Students will have one more opportunity to revise their poem to come up with the best words they can, again asking themselves, "Does it sound good to my ears and feel good to my heart?" I will collect the poetry and edit for spelling, capitalization, and punctuation. The students will write or type their final copy. The paper will be bordered with various media of art: stamps, texture rubbings, cut paper . . .

When the final copy is done, the students will partner up, share their poems, and give reflection statements on a Reflection Sheet. "I liked . . .", "I learned . . .", "Ours poems are similar because . . .", "Our poems are different because . . ." (See Appendix 11)

### **Assessment**

Each of the poems for this project will be scored on the Poems of Identity Rubric. A score of 21 to 24 will be an A, well above expectation. A score between 17 and 20 will be a B, above expectation. A score between 14 and 16 will be a C, at expectation. A score of 11-13 will be a D, below expectation and anything 10 or less will be an F, well below expectation..

Before the students even begin their first writing, I will teach the rubric to them with examples of how to receive each score point in a category. Students will use this rubric as they give and get feedback from classmates and family and may always edit and revise for a higher score on the rubric. The categories of the rubric are Poetry Form, Word Usage, Language Conventions, Identity, Culture, and Reflections. Poetry Form, Word Usage, and Language Conventions will

cover my goal for teaching poetry. Identity and Culture will reflect my goal for students to more fully understand themselves and their culture. Reflections will help me to see if students are understanding and accepting the culture of others. (See Appendices 10 and 11)



## **Resources**

Barkley, KM, (2016). 8 Reasons why Poetry is Good for the Soul, *Writer's Digest*.

Brayboy, B. (2005). Toward a Tribal Critical Race Theory in Education, *The Urban Review*.

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Whitney, Gordon P. (2020). Social-Emotional Learning through Writing, *Teach Hub.com*.

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Samuels, Amy J. (2018). Exploring Culturally Responsive Pedagogy: Teacher's Perspectives on Fostering Equitable and Inclusive Classrooms, *SRATE Journal*.

Virtual Lab School. (2022). Promoting a Sense of Self: Experiences and Activities, *Virtual Lab School*.

Young, Imm Kang Sang, 2018, Fostering Culturally Responsive Schools: Students Identity Development in Cross-Cultural Schools, *International Journal of Education and the Arts*.

## Appendix 1

# What is an Acrostic?

Acrostics are a fun poetic form that anyone can write. They have just a few simple rules:

1. To begin with, an acrostic is a poem in which the first letters of each line spell out a word vertically.
2. For our poems, the word will be your first name.
3. Usually, the first letter of each line is capitalized. This makes it easier to see the word spelled out vertically down the page.
4. Each of those letters is the first letter in a word or phrase that describes the vertical word (you).
5. Acrostics are easy to write because they don't need to rhyme, and you don't need to worry about the rhythm of the lines. Each line can be as long or as short as you want it to be.

Sample:

**J**oyous

**E**nvironmentally conscious

**A**rtistic

**N**ative of Arizona

**N**ature lover

**I**ce cream eater

**E**ducator

## Appendix 2

# What is the “I am” poem?

The “I am” poem is a formatted poem where you will fill in the blanks of the poem with words and phrases that express your true thoughts and feelings. The only two rules for this poem are:

1. The lines that say “I am a \_\_\_\_\_ and a \_\_\_\_\_” need to be filled in with the same words or phrases every time. This uses the poetic device of repetition and makes the poem flow beautifully.
2. You must fill in the blanks with honest and well thought out words and phrases

Sample:

I Am

By Frankie Alvarez (1998)

I am an artist and the oldest in my family.

I think about who drew the Mona Lisa.

I hear my little brother crying.

I see Adrian climbing the sofa.

I am an artist and the oldest in my family.

I imagine that I am an eagle.

I feel myself alone touching the snow.

I touch the moon and the sun.

I worry about my little brother.

I cry when someone dies.

I am an artist and the oldest in my family.

I understand that my little brother cries.

I say I believe in God.

I dream that my family isn't there.

I try to play football.

I hope my mother will buy me pencils.

I am an artist and the oldest in my family.

I Am

I am a \_\_\_\_\_ and a \_\_\_\_\_.

I think about \_\_\_\_\_.

I hear \_\_\_\_\_.

I see \_\_\_\_\_.

I am a \_\_\_\_\_ and a \_\_\_\_\_.

I imagine \_\_\_\_\_.

I feel \_\_\_\_\_.

I touch \_\_\_\_\_.

I worry about \_\_\_\_\_.

I cry when \_\_\_\_\_.

I am a \_\_\_\_\_ and a \_\_\_\_\_.

I understand \_\_\_\_\_.

I say \_\_\_\_\_.

I dream \_\_\_\_\_.

I try to \_\_\_\_\_.

I hope \_\_\_\_\_.

I am a \_\_\_\_\_ and a \_\_\_\_\_.

## Appendix 3

### What is a Diamante?

A diamante is an unrhymed, seven-line poem. The beginning and ending lines are the shortest, while the lines in the middle are longer, giving diamante poems a diamond shape. There are just a few rules to writing a diamante:

1. Diamantes are seven lines long.
2. The first and last lines have just one word. The second and sixth lines have two words. The third and fifth lines have three words. The fourth line has four words.
3. Lines 1, 4, and 7 have nouns. Lines 2 and 6 have adjectives. Lines 3 and 5 have verbs.
4. In a synonym diamante, the nouns at the beginning and end are two words that mean basically the same thing.

Sample:   Monsters  
Evil, Spooky  
Howling, Shrieking, Wailing  
Ghosts, Vampires, Goblins, Witches  
Flying, Scaring, Terrifying  
Creepy, Crawly  
Creatures

Here's an easy way to visualize all three rules:

Noun  
Adjective, Adjective  
Verb, Verb, Verb  
Noun, Noun, Noun, Noun  
Verb, Verb, Verb  
Adjective, Adjective  
Noun

## Appendix 4

# What is the “Poem of Place”?

The “Poem of Place” is a formatted poem where you will fill in the blanks of the poem with phrases that express your true thoughts and feelings about a place that is special to you and your family. The rules for this poem are:

1. The words in parentheses () are there to guide you. They are not part of the poem.
2. The words that are not in parenthesis () are sentences stems and are part of the poem.
3. This poem draws on your senses, so try to remember and describe your special place with precise words and feelings.
4. As you fill in the blanks of the poem, you should write in complete sentences.

Sample:

### Grandpa and Grandma’s Farm

In my mind, I see grandma and grandpa sitting at the kitchen table drinking coffee.

I remember the sound of dogs barking, tractors roaring, and roosters crowing.

I think of the smell of the smoke from the bonfire during hot dog roasts.

I can almost taste Grandma’s cinnamon rolls, warm and sweet right from the oven.

My hands can feel the wet laundry as I help Grandman hang clothes on the line.

Thinking of this place makes me feel safe, warm, and cozy.

I wish I could go back in time and visit my Grandpa and Grandma’s farm again.

Format:

(Place)

In my mind, \_\_\_\_\_.

I remember the sound of (list three things) \_\_\_\_\_.

I think of the smell of \_\_\_\_\_.

I can almost taste \_\_\_\_\_.

My hands can feel \_\_\_\_\_.

Thinking of this place makes me feel (list three feelings) \_\_\_\_\_.

I wish \_\_\_\_\_.

## Appendix 5

# What is a “How to Be” poem?

A “How To Be” poem is a set of instructions of what to do or not do in order to be something. It will be most interesting if you use unusual or intriguing facts and details. The rules are:

1. Talk with your family about the special culture, customs, and activities of your family -  
What are the dos and don'ts of your family culture.
2. This could be focused on holiday customs, but doesn't have to be.
3. Each line of the poem should tell the reader what to do or not do in order to be a member of your family.

Sample:

### How to Be a Heiden

Laugh loudly at silly jokes.

Enjoy hikes in Oak Creek Canyon.

Listen to the Harry Potter Books on tape, as you drive back to Nebraska to visit Grandma and Grandpa.

Choose to go to Baskin Robbins if you get the bay leaf in the lentil soup.

Carve pumpkins for Halloween, but think everyone else's is better than yours.

Make a wish on the turkey bone from Thanksgiving.

Leave some cookies for Santa and some carrots for the reindeer, but don't sneak out of bed before morning.

Dye Easter eggs to look like rocks, so they'll be hard to find in the morning.

Get your favorite meal and a cake of your choice on your birthday.

And

Don't ever miss a chance to run and play in the rain.



## Appendix 6

# What is the “I Have a Dream” Poem?

The “I Have a Dream” poem is a formatted poem based on the “I Have a Dream” speech by Martin Luther King. The rules for this poem are:

1. Think deeply about your goals. Talk to friends and family to get clarification.
2. Use precise and descriptive language.

Sample.

### I Have a Dream

I have a dream that I will grow up to be an actress.

I have a dream that the children at Aguilar will all graduate from high school.

I have a dream that the people in Tempe will always have enough to eat.

I have a dream that Arizona will not run aout of water.

I have a dream that the United States will take climate change seriously.

I have a dream that our world will live in peace.

Format:

### I Have a Dream

I have a dream (a personal goal) \_\_\_\_\_.

I have a dream (a goal for your school)\_\_\_\_\_.

I have a dream (a goal for your community)\_\_\_\_\_.

I have a dream (a goal for our state) \_\_\_\_\_.

I have a dream (a goal for our country) \_\_\_\_\_.

I have a dream (a goal for our country) \_\_\_\_\_.

I have a dream (a goal for the world) \_\_\_\_\_.

## Appendix 7

# What is the “I Am From” poem?

The “I Am From” poem is a formatted poem where you will fill in the blanks of the poem with words and phrases that express your true thoughts and feelings. The only two rules for this poem are:

1. The lines that say “I am a \_\_\_\_\_ and a \_\_\_\_\_” need to be filled in with the same words or phrases every time. This uses the poetic device of repetition and makes the poem flow beautifully.
2. You must fill in the blanks with honest and well thought out words and phrases

Sample:

### I Am From Poem

I am from bathtubs.

From Lipton tea bags, and All detergent.

I am from apartments, tall and brown.

I am from creosote, gray and fresh.

I'm from opening stockings first thing on Christmas morning.

I am from Lilliemae and Joe.

From “Were you born in a barn? Close that door!”

I am from Lentil Soup and Tatertot Casserole.

I am from Love, Laughter, and Ice Cream.

Format:

### I Am From Poem

I am from (an ordinary item that is a big part of your life)

\_\_\_\_\_.

From (product name) \_\_\_\_\_ and (product name) \_\_\_\_\_

I am from the (home description) \_\_\_\_\_,

(adjective) \_\_\_\_\_ and (adjective) \_\_\_\_\_

I am from (plant, flower, natural item) \_\_\_\_\_,

(adjective) \_\_\_\_\_ and (adjective) \_\_\_\_\_

I'm from (family tradition) \_\_\_\_\_

From (name of family member) \_\_\_\_\_ and (another family

name) \_\_\_\_\_

From (something you were told as a child) \_\_\_\_\_ and

I am from (two food item that represents your family) \_\_\_\_\_, and

\_\_\_\_\_.

I am from (three nouns about your family) \_\_\_\_\_.

## Appendix 8

# What Is a Limerick?

A limerick is a short, five-line poem with just one stanza. Limericks have an AABBA rhyme scheme and a bouncy rhythm. The subject matter of a limerick is often whimsical and funny.

Limericks all follow the same structure and pattern which sets them apart from other poetic forms and makes them easily identifiable.

1. A limerick consists of five lines arranged in one stanza.
2. The first line, second line, and fifth lines end in rhyming words.
3. The third and fourth lines must rhyme.
4. The rhythm of a limerick is anapestic, which means two unstressed syllables are followed by a third stressed syllable.
5. The first, second, and final line each have three anapests—da dum da da dum da da dum.
6. The third and fourth lines have two anapests—da dum da da dum.

Limericks usually tell a story where something silly happens to the character. The character is almost always introduced in the first line which begins “There once was

Sample:

There once was a boy from Tempe,  
Who ran toward his house with no key,  
He banged on the door,  
Then sat on the floor,  
Oh where could his old mother be?

## Appendix 9

# What Is a Haiku?

Haiku is a form of Japanese poetry made of short, unrhymed lines that evoke natural imagery. The common structure that most haiku poems follow is the 5-7-5 structure.

1. The entire poem consists of three lines with 17 syllables total.
2. The first line is five syllables.
3. The second line is seven syllables.
4. The final line is five syllables.

Sample:

Rain  
The rain softly falls  
The flowers open their petals  
It stops way too soon

## Appendix 10

### “Poems of Identity” Rubric

	1	2	3	4	SCORE
Poetry Form	Does not use any of the rules for form, listed in the description of the type of poem.	Uses some of the rules of form listed in the description of the type poem.	Uses most of the rules of form listed in the description of the type poem.	Uses all of the rules for form listed in the description of the type of poem.	
Word Usage	Very few of the words are precise, vivid, and paint a strong clear and complete picture in the reader’s mind.	Some of the words are precise, vivid, and paint a strong clear and complete picture in the reader’s mind.	Many of the words are precise, vivid, and paint a strong clear and complete picture in the reader’s mind.	Most of the words are precise, vivid, and paint a strong clear and complete picture in the reader’s mind.	
Language Conventions	Contains frequent and numerous errors in spelling, grammar, and punctuation that interfere with the reader’s understanding.	Contain many errors in spelling, grammar, and/or punctuation that may interfere with the reader’s understanding.	Contains some errors in spelling, grammar, and/or punctuation that do not interfere with the reader’s understanding.	Contains few errors in spelling, grammar, and/or punctuation that do not interfere with the reader’s understanding.	
Identity	No examples of individual and precise feelings, memories, and/or experiences.	Few examples of individual and precise feelings, memories, and/or experiences.	Some examples of individual and precise feelings, memories, and/or experiences.	Many examples of individual and precise feelings, memories, and/or experiences.	
Culture	No examples of familial or communtiy culture.	Few examples of familial or communtiy culture.	Some examples of familial or communtiy culture.	Many examples of familial or communtiy culture.	

Reflections	Precise and specific feedback to a group member, on one or fewer reflection stems.	Precise and specific feedback to a group member, on two reflection stems.	Precise and specific feedback to a group member, on three reflection stems.	Precise and specific feedback to a group member, on all four reflection stems.	
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## Appendix 11

### Poems of Identity Reflection Sheets

To \_\_\_\_\_

I  
liked \_\_\_\_\_

—

\_\_\_\_\_

—

\_\_\_\_\_

—

I  
learned \_\_\_\_\_

\_\_\_\_\_

—

\_\_\_\_\_

—

Our poems are similar because \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Our poems are different because \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

From \_\_\_\_\_



