

Philadelphia Writing Project

Facilitator's Guide

Tips by and for Facilitators.....	1
Attributes of a “Good Professional Development Facilitator”.....	4
Critical Conversations: Windows and Mirrors.....	5
• Annette Sample and Bruce Bowers	
Making Connections between Literacy and Ethnicity: <i>Pelitos</i>	9
• David S. Brown and Robert Rivera-Amezola	
Developing Fluency: Take a Line for a Walk.....	11
• Sharon Carter	
Writers' Workshop.....	12
• Sharon Carter, Christina Puntel, David S. Brown	
Preparation for Memoir Writing: Visual Representations of Our Work.....	14
• Mattie Davis and Amelia Coleman	
Writing across the Curriculum: Four Corners.....	16
• Christina Puntel and Donna Sharer	
Connecting across Multiple Intelligences: Poetry Café.....	26
• Samuel Reed, III	
Literary and Rhetorical Analysis: Looking for Patterns.....	32
• Kathleen Tait	
Appendix	
Using Poetry Café with Students.....	38
Professional Development Checklist.....	49

Tips for and by Facilitators

Before

1. Co-plan and co-facilitate with partner(s).
2. Be mindful of the difference between facilitation versus training.

Distinctions Between Trainers and Facilitators

<i>Trainers</i>	<i>Facilitators</i>
<ol style="list-style-type: none"> 1. Give information 2. Incorporate direct learning 3. Operate from specified outcomes 4. Have an established timeframe 5. Plan the sequence to achieve the outcomes. 6. Think cognitively 7. Use an <i>a priori</i> (beforehand) design 8. Move from known to known 9. Assume s/he has the knowledge 	<ol style="list-style-type: none"> 1. Provide nurturance 2. Guide interaction 3. Operate from an overarching goal and vision of possibilities 4. Have a flexible timeframe 5. Have a repertoire to draw from; flexible plan that meets the needs of the group 6. Incorporate cognitive and intuitive thinking 7. Use an <i>in media res</i> (during the process) design 8. Move from unknown to known 9. Assume participants also have knowledge

Based on *The Zen of Facilitation* - <http://www.coloradocfg.org/document/the%20zen%20of%20facilitation-NSDC%20journal.pdf>

Killion, Joellen, and Lynn A. Simmons. "The Zen of Facilitation." Journal of Staff Development 13(1992): 2-5.

3. Develop an awareness of different learning styles and consider them when planning. For example, incorporate small and large groupings, visual and auditory materials, etc. Make necessary adjustments to meet the needs of the group. If possible, find out the participants school, subject/grade, educational interests, etc.
4. Be mindful of the energy level and dynamics you bring to facilitation.
5. Be prepared and organized. Have agendas, folders / materials, reflection sheets, chart paper, markers, etc. ready.
6. Keep commitments to the Philadelphia Writing Project and co-facilitators.
7. Pay attention to physical set up of the professional development space. Make it as open and inviting as possible.

During

1. Clearly define your role --- no one has all the answers. We're not experts on everything. It is necessary to convene with others in order to establish collegiality with the participants. (See definition of facilitator versus trainer.)
2. Demonstrate a willingness to be flexible and to reconfigure. Both have to be open to offering other ways of doing activities and willing to adjust or make adaptations based on responses to the work being done.
3. Establish trust. Remember change can not be forced and may be gradual.
4. Connect what participants' know to the unknown. Build on their prior knowledge to get to the unknown.
5. Be transparent, or open and straightforward, about the process established for the workshop. Trust the process and give time for the process to work.
6. "Stay in the here and now" and trust your intuition to determine what needs to happen next. Follow your plan and improvise as needed by paying close attention to the responses and needs of the participants.
7. Find ways to keep conversations global, or universal, as well as specific. Avoid stories that draw away from the focus. Pay attention to the overuse of "my" and "I."
8. Try to dissipate negative energy. Work with the participant displaying negative energy. Acknowledge feelings. Focus on the positives.
9. Make clear connections between final results and getting to final result. Remember it's a process. Make it explicit that what happens during the process is just as important as the final product.
10. If possible, elicit implications for classroom and workshop community building practices with every activity. The facilitator(s) and the participants develop implications for practice.
11. Be aware of what is happening in small group conversations. Informal interactions and spaces can be informative; encourage contributions that are on point. Also, be conscious who is on the sideline observing versus participating.
12. Provide time for feedback and reflection.

After

1. Follow up on any promises made to participants and/or next steps.
2. With co-facilitator, reflect in writing on participants and facilitators' learning and place in the archive.
3. Complete and submit archive to the Philadelphia Writing Project Office. See appendix for Professional Development Checklist.



**Attributes of a
“Good Professional Development Facilitator”**

- Utilizes good listening skills
- Values the opinions and input of others
- Encourages and models active participation and engagement
- Facilitates collegial experiences and builds community through the design and content of the work and the process of working together
- Seeks knowledge about the background of the participants and the context of their work
- Includes relevant content
- Holds self and others accountable
- Allows sufficient time for professional understandings to unfold yet honors physical time limits
- Models a level of respect for everyone in the professional community

Critical Conversations: Windows and Mirrors

Co-Facilitators:

Annette Sample: Summer Institute 1997, High School for Engineering and Science, English teacher

Bruce Bowers: Summer Institute 1993, Mastery Charter High School, Humanities teacher

Purpose:

- To reveal both a window (a new or unknown culture) and a mirror (a reflection of the culture or reality of the reader) when using text
- To offer public validation of the experiences of multiple perspectives
- To require the practice of “both/and” thinking as learners acknowledge the various experiences of text reading
- To affirm the essential dialectic between the self and the world
- To serve democratic ideals
- To deliver a balanced ecological sense of students’ places in the world

Suggested Time allotment:

30-60 minutes (extension activities can also be utilized)

Materials needed:

- Set of 20 or more photographs (photos from *A Piece of My Heart* were used)
- Handout titled “Writing Prompts for Window and Mirror Activity”
- Optional: handout of teacher suggestions for implementation, Emily Style’s article titled “Curriculum as Window and Mirror”

References:

Lomas Garza, Carmen. (1991). *A Piece of My Heart: The Art of Carmen Lomas Garza*. The New Press, New York.

McIntosh, Peggy (1989). White privilege: Unpacking the invisible knapsack. *Peace and Freedom*.

Stevenson, Howard. “Both/and” *Thinking Concept* presented at Teach For America Conference, University of Pennsylvania, 2006.

Style, Emily (1988). *Curriculum As Window and Mirror*. Oak Knoll School’s “Listening for All Voices .”

www.muralarts.org (this web site may be used for another set of photographs)

Descriptive of Facilitation Process:

- Warm up activity if desired. If possible, have participants sit in a circle.
- Introduce concept of window and mirror (may utilize Style's article for this or elicit responses from participants about what they know about the purposes of a window and a mirror.) Facilitator could then relate this to how text may be approached in the same manner
- Spread the photos on the floor so that participants examine the set and then choose one.
- Pass out the prompts sheet and have participants write a response to both prompts
- Pair/Share these written responses
- If time – broaden this sharing process to groups of four
- Resume the beginning circle and have a few participants share with the whole group
- Debrief the process and have participants examine what this might mean for the reading of texts in their classes



CURRICULUM AS WINDOW AND MIRROR

Emily Style

DEFINITION: Curriculum that has elements that serve as both a **window** that reveals a new or unknown culture/reality and as a **mirror** that reflects the culture/reality of the observer.

CHARACTERISTICS:

- Requires the practice of “both/and” thinking as learners acknowledge the varied experiences of reality
- Affirms the essential dialectic between the self and the world
- Clarifies the known and illuminates the unknown
- Offers public validation of the experiences of multiple perspectives
- Serves democratic ideals
- Delivers a balanced ecological sense of students’ places in the world

Writing Prompts for Windows and Mirrors Activity

1. What do you find in the picture that serves as a “**mirror**” of your experience? Does the picture reflect something familiar or similar? Can you easily recognize and relate to the scene in the picture? Why?
2. What do you find in the picture that serves as a “**window**” into another culture or way of living? Is there something in the picture that is out of the ordinary and unfamiliar to you? Why?

Some thoughts for you to consider:

- What do you think is going on here? (working environment? Family activity? Is class involved?)
- In what ways do you think the person(s) in the picture may have a different life than you? Different values? Needs? Hopes? Expectations of life?
- In what ways do you think the person(s) in the picture is like you? Shares similar values? Hopes? Needs? Expectations?
- Is there evidence of discrimination or privilege based on race? Class? Gender? Ethnicity?
- Is this a complete picture of the way the person lives? What might be missing?

Lomas Garza, Carmen. (1991). *A Piece of My Heart: The Art of Carmen Lomas Garza*. The New Press, New York.

Logan, Judy. (1993). *Teaching Stories*. Minnesota Inclusiveness Program, St. Paul, MN (The Story of Two Quilts)

www.muralarts.org

Windows and Mirrors Activity Sheet

1. Spread the pictures from “Pieces of My Heart” on the floor and have the participants sort through them and choose a picture that interests them.
2. Have each person study their choice and then write (on the prompt sheet) to the two prompts provided.
3. Pair/Share activity: after writing, have each pair share their responses.
4. Each pair then groups with another pair and shares their photos and their responses.
5. Whole group reassembles and (time permitting) a few individuals may share their photo and response and/or this whole group time may be used for debriefing the process and its implications for use in a classroom/the value of a windows and mirrors approach.
6. Extension: write about a time when you felt ‘windows and mirrors’ was used or could be used in your classroom.



Making Connections between Literacy and Ethnicity: *Pelitos*

Co-facilitators:

David S. Brown: Summer Institute I, 2004, Webster Elementary School, English Language Learners teacher

Robert Rivera-Amezola: Summer Institute I, 2005, Willard Elementary School, Fourth grade teacher

Special thanks to Raquel Esteves-Joyce, Summer Institute I, 2003

Purpose: This activity is intended to demonstrate how teachers can make connections between culture and literacy in the classroom, begin to explore various forms of literacy that support diverse students and build community among their students.

Suggested time allotment: 45 minutes

Materials Needed:

- The House on Mango Street's vignette entitled, "Hairs" **or** Hairs / Pelitos (bilingual children's book by Sandra Cisneros)
- 8 1/2 x 11 blank pieces of paper
- Colored markers

Description of Facilitation Process

- Read The House on Mango Street's vignette entitled, "Hairs" or the children's book Hairs / Pelitos. The children's book is illustrated and bilingual (Spanish/English). The novel is in English and is appropriate for middle school age and older.
- Tell the participants to start making connections between culture and literacy while reading the vignette or book.
- After the reading, ask the participants to recollect four important periods in their life. The time period can span across any time period. Ask them to try to remember the hairstyle they had during these time periods.
- For younger students, have them share about hair styles they want in the future or draw family members with different hair styles.
- On an 8 1/2 x 11 sheet of paper that has been folded in half vertically and then in 1/2 horizontally (to create 4 boxes), ask the participants to draw the four hairstyles s/he had during these time periods. There should be one hairstyle per box.

- After drawing the one hairstyle in each box, ask the participants to write about those time periods in their pictures. Encourage the participants to think about the connections they are making to culture and literacy. *Some sample questions that may help make connections are:*
 - If you were to use this activity as a means of introducing yourself to someone else, what does this reveal about you?
 - Was your hairstyle in response to something or someone?
 - Was your hairstyle a means of confirming to the status quo or as a means of resisting it?
 - What does this hairstyle represent or tell us about you?
 - How did drawing instead of writing influence your relationship to the activity?
 - Jot down any other thoughts, connections and/or sentiments you have.
- Form pairs and share the hairstyles and commentary with a partner.
- Return to the group. In pairs, have each person introduce their partner via one of their pictures.
- As a group, share connections between culture and literacy and classroom implications.



Developing Fluency: Take a Line for a Walk

Facilitator: Sharon Carter: Summer Institute I 1993, Parkway West High School, Special Education teacher

Purpose: to promote connecting what is meaning to the reader with the text and writing.

Suggested Time Allotment: 30 minutes – 1 hour depending on the number of participants allowing 3- 5 minutes for reading and 5 – 10 minutes to write depending on the needs of the group

Materials Needed: select text and writing equipment (paper, pen)



Description of Facilitation Process:

- The facilitator begins by directing participants to read the selection. This can also be done as an oral read around.
- The facilitator directs a second read (silent, individually) telling participants during this read to select a line or phrase that: resonates with them, stands out, reminds them of something, they agree/disagree with, have a question about, etc. The participant should underline or highlight the line/phrase.
- The selected line/phrase is written on their paper. This line is to be used as a beginning prompt of their own piece with a choice of writing activities that might include:
 - Continue the line/phrase with your own words to tell a story or continue a theme
 - Related it to a personal experience (text to self)
 - Use the line to build an argument about something
 - Relate it to broader issues in the community or world (text to world)
 - Related through comparison or contrast with another text (text to text)
- Participants should continue their thoughts in writing for 5 – 10 minutes.
- Writing is brought to a close when participants share and discuss what they have written.
- As an extension, the facilitator may point out the connections made and how the text evoked different ideas and thoughts.

Writer's Workshop

Co - Facilitators:

- Sharon Carter: Summer Institute I 1993, Parkway West High School, Special Education teacher
- Christina Puntel: Summer Institute I, 1999, K-12 Bilingual Special Education teacher
- David S. Brown: Summer Institute I, 2004, Webster Elementary School, English Language Learners teacher

Purpose: to allow a writer to get feedback on a piece of work

Suggested Time Allotment: Time depends on the number of participants. There may be 2 or more in a group, however, groups of four are the most manageable.

Materials Needed:

- Each participant must have a piece of writing to share.
- Self-adhesive small pieces of paper are needed for writing comments.
- Pen/pencil

Description of Facilitation Process:

Before the session:

Build on the idea of using descriptive versus evaluative feedback with the whole group. You may want to use something concrete. It may be anything – a pen, a ball, a sneaker, etc. Have the group go around once and describe it using adjectives. Encourage members to point to specifics about the item that elicit their description. Connect this kind of work to ways of looking at a text through this lens. Comments in the Writer's Workshop feedback sessions are meant to allow the author to get a sense of what the reader hears and sees, and what meaning the reader makes of the author's writing.

During the session:

- After forming groups, the group members decide who will first share his/her writing. The first reader shares his/her piece while others listen. The reader reads the selection twice.
- Listeners respond on self-adhesive small pieces of paper. Each should write (1) what stood out, (2) what they would like to know more about. It is important that listeners use non qualitative comments. They should use descriptive statements.

- The reader listens in silence and does not respond, explain or clarify as participants share their comments.
- The process is repeated giving each participant a chance to share.

After the session:

The group may want to share their feelings about the workshop, what stood out and where they hope to go from here.



Preparation for Memoir Writing: Visual Representations of Our Work

Co - Facilitators:

Mattie Davis: Summer Institute I, 1992, Frederick Douglass Elementary School, First grade teacher

Amelia Coleman: Summer Institute I, 2001, Lea Elementary School, School Growth teacher

Purpose: Setting the stage for memoir writing and linking The Four Lenses of Learning to our practice

Suggested Time Allotment: 1.5 hours – 2 hours

Materials Needed: various texts which evoke early memories of literacy

We used the classic by Leo Lionni, Leo the Late Bloomer; body cut-outs from mother, chart paper, markers, crayons, glue, scissors, glitter, post-its, tape, pipe cleaners, and sticky shapes.

References:

Hatch, Ahmed, Lieberman, etc., (2005). *Going public: going public with our teaching: An anthology of practice*. New York: Teachers College Press.

Kraus, Robert (1971). *Leo the late bloomer*. New York: Harper Collins.

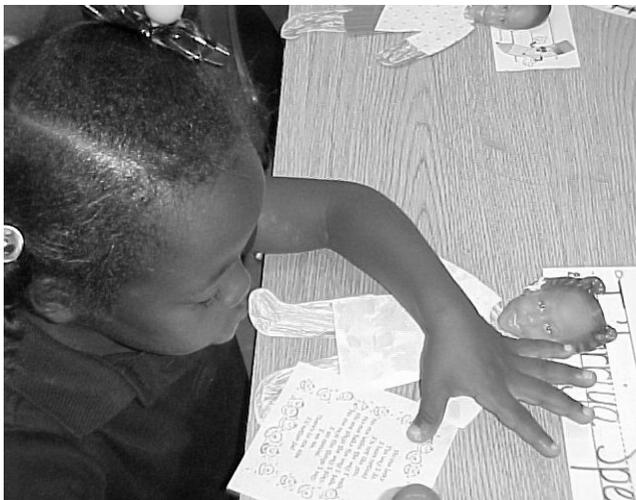
Pennsylvania Department of Education. (1988). *PCRP II: reading, writing and talking across the curriculum* Harrisburg, PA: Pennsylvania Department of Education.

Strickland, Dorothy (1990). *Emergent literacy: how young children learn to read. Educational Leadership*.

Description of Facilitation Process:

- Introduce ourselves (facilitators and participants)
- Give the purpose for today's workshop
- Ask participants to listen to a text about beginning literacy. Read Leo the Late Bloomer.
- Ask participants to pause for one minute to allow the text to resonate and to think about their earliest memories of becoming literate.
- Invite participants to think about ways to visually represent those memories of becoming literate. Please use any manipulative for this representation.
- Facilitator encourages participants to share their representations and their early memories.

- As sharing occurs, facilitator strategically charts each participant’s response on charts titled “Human,” “Meaning-Centered,” “Language-Based,” and “Social”
- After sharing, facilitator summarizes what was “heard” in relation to the context of Botel and Lytle’s The Four Lenses of Learning. In essence, this talk is the precursor to *Implications for Practice*.
- Facilitator reads how teacher researcher, Yvonne Hutchinson, recalls her memories of early literacy. Essentially, this has a “book ends” effect on our work. We opened with a piece of children’s literature and closed with a piece of work from a teacher researcher article.
- Facilitator asks participants to think about what was done to set the stage for memoir writing. What does this mean? What are the implications for practice?
- Facilitator charts responses and summarize responses.
- Facilitator closes by thanking all the participants.



Writing across the Curriculum: Four Corners

Co-Facilitators:

Christina Puntel: Summer Institute I, 2000, K-12 bi-lingual Special Education teacher

Donna Sharer: Summer Institute I, 1994, Summer Institute II 1995, High School social studies / reading teacher

Purpose: To demonstrate a variety of strategies for writing to learn across the curriculum in 7 – 12 classrooms; to illustrate a way of teaching using differentiated instruction

Suggested Time Allotment: 45 – 50 minutes

Materials needed:

- Packets with directions / assignments and readings / photos for each group (four groups)
- Chart paper / markers (If large group, they may want to record their response on chart paper)
- Chart paper with list of essential questions

References:

Howell, Lou, & Beers, Sue (2005). *Using writing to learn across the content area*. ASCD Action Tool.

Description of Facilitation Process:

Introduction to Writing Across the Curriculum in the 7 – 12 classroom

Four Corners is a strategy generally used to stimulate debate. Students listen to or read information which requires or encourages taking a position. They decide if they strongly agree, agree, disagree or strongly disagree with the position. They choose a corner and, with other students, record information to support their position.

We're borrowing from the Four Corner strategy by asking each participant to choose a corner based on content area. Corner 1 is English, 2 is social studies, 3 is math and 4 is science. In each corner there is an assignment which requires the participants to (a) think critically, (b) think creatively, (c) apply prior knowledge, and (d) respond in writing. We've chose assignments which focus on description and observation. These are writing skills which are connected to informational and expository writing. In our presentation, we focused on writing assignments (across content areas) that required detailed descriptions.

The participants select a corner based on the content area. Then, they use the materials in the corner to begin the activity. While working on the activity, participants should

consider the essential questions posted on the wall. (You may not have enough time to complete the activity but should have enough time to consider the essential questions.)

After each group works on the activity, each group should be asked to select a spokes person to summarize the group's response to essential questions #1 - #4. Then, as a whole group, ask for responses to essential questions #5 and #6.

Essential Questions:

While working on the activity, please consider the following essential questions:

- 1) Does this activity support critical thinking?
- 2) Does this activity support creative thinking?
- 3) What content knowledge is included?
- 4) What literacy skills are included?

After each group presents their activity, consider:

- 5) What did you learn about writing across the curriculum?
- 6) What are ways writing can be used to learn content and/or academic skills/concepts and improve student writing?

Social Studies: Analyzing a Photograph

(1) Attached are two graphic organizers for analyzing a photograph. One is more structured and guides students through the process while the other is more open-ended.

(2) Select one of the graphic organizers and two photographs. The photos are from the 1937 Louisville, Kentucky flood. (You may want to use both graphic organizers to compare/contrast the pros/cons of each format.)

(3) Individually, in pairs or as a group, complete a graphic organizer for each photograph.

Photograph Observation Sheet

Objective Observations	Subjective Observations
Describe what you see in the photograph – the forms and structures, the arrangement of the various elements (people and objects). <i>Avoid personal feelings or interpretations.</i> Your description should help someone who has not seen the image to visualize it.	Describe your personal feelings, associations and judgments about the image. Always anchor your subjective response in something that is seen. For example, “I see..., and it makes me think of...”
Questions: What questions do the photographs raise? What additional information do you need to understand the photos?	

Analyzing a Photograph

Observation

Use the chart below to list people, objects and activities in the photograph.

People	Objects	Activities

Information from the description of the photo

Who:
What:
Where:
When:

Inferences

Based on what you have observed above, list 3 things you might conclude from this photograph.

Questions

1. What has changed since the photographs were taken? What has stayed the same?
2. When do you think these photos were taken? Why were they taken?
3. In what ways does this photo summarize what was happening at the time they were taken?
4. What are your impressions based on the photo?

In February 1937, 60% of Louisville, KY was underwater.



“At the time of the Louisville Flood” (Margaret Bourke-White)



Flood victims at a WPA emergency kitchen.



Flood victim paddling a boat made of washtubs, Louisville, KY, 1937.
Margaret Bourke-White.

English: Analyzing a Poem

(1) While reading the poem, “Letter from a Contract Worker,” after each stanza write what the author is describing. Think about the imagery, symbols, metaphor, and personification.

(2) After reading the poem, what is your initial reaction?

- a. Who is the speaker?
- b. Who is the audience?
- c. What is the setting (time, place)?
- d. What is the central idea or theme of the poem? (one sentence)

(3) Brainstorm a location you’d like to remember in a poem. Brainstorm a list of descriptive words related to the location.

(3) Write a descriptive poem.

“Letter from a Contract Worker”

(originally written in Portuguese by Angolan poet Antonio Jacinto)

I wanted to write you a letter
My love
A letter to tell
Of this longing
To see you
And this fear
Of losing you
Of this thing which deeper than I want, I feel
A nameless pain which pursues me
A sorrow wrapped about my life.

I wanted to write you a letter
My love
A letter of intimate secrets
A letter of memories of you
Of you
Your lips as red as the tacula fruit
Your eyes gentle as the macongue
Your breasts hard as young mobaque fruit
Your life walk
Your caresses
Better than any that I find down here.

I wanted to write you a letter
My love
To bring back our days together in our secret haunts
Night lost in the long grass
To bring back the shadow of your legs
And the moonlight filtering through the endless
Palms,
To bring back the madness of our passion
And the bitterness of separation

I wanted to write you a letter my love
Which you could not read without crying
Which you would hide from your father Bombo
And conceal from your mother Kieza
Which you would read without the indifference of forgetfulness,
A letter which would make any other in all Kilombo worthless.

I wanted to write you a letter
My love
A letter which the passing wind would take
A letter which the cashew and the coffee trees,
The hyenas and the buffalo,
The caymans and the river fish
Could hear
The plants and the animals
Pitying our sharp sorrow
From song to song
Lament to lament
Breath to caught breath
Would leave to you, pure and hot,
The burning
The sorrowful words of the letter
I wanted to write you
I wanted to write you a letter
But my love, I don't know why it is,
Why, why, why it is, my love,
But you can't read
And I – oh the hopelessness – I can't write.

(**In Portugal's African colonies, only 2% of the Africans ever learned to read.)



Science Writing: *Personification*

In your writing, you should convince your reader that you are a part of the global environment that is affected by global warming. Use the fact sheet as a starting point and include as much science as you can! You should use any knowledge that illustrates the fact sheet as well as information that may dispute these findings. You should also use a variety of descriptive words in your personification piece.

Reading: WHAT IS GLOBAL WARMING?

Carbon dioxide and other gases warm the surface of the planet naturally by trapping solar heat in the atmosphere. This is a good thing because it keeps our planet habitable. However, by burning fossil fuels such as coal, gas and oil and clearing forests we have dramatically increased the amount of carbon dioxide in the Earth's atmosphere and temperatures are rising.

The vast majority of scientists agree that global warming is real, it's already happening and that it is the result of our activities and not a natural occurrence. The evidence is overwhelming and undeniable.

We're already seeing changes. Glaciers are melting, plants and animals are being forced from their habitat, and the number of severe storms and droughts is increasing.

- The number of Category 4 and 5 hurricanes has almost doubled in the last 30 years.
- Malaria has spread to higher altitudes in places like the Colombian Andes, 7,000 feet above sea level.
- The flow of ice from glaciers in Greenland has more than doubled over the past decade.
- At least 279 species of plants and animals are already responding to global warming, moving closer to the poles.

If the warming continues, we can expect catastrophic consequences.

- Deaths from global warming will double in just 25 years – to 300,000 people a year.
- Global sea levels could rise by more than 20 feet with the loss of shelf ice in Greenland and Antarctica, devastating coastal areas worldwide.
- Heat waves will be more frequent and more intense.
- Droughts and wildfires will occur more often.
- The Arctic Ocean could be ice free in summer by 2050.
- More than a million species worldwide could be driven to extinction by 2050.

From "An Inconvenient Truth" <http://www.climatecrisis.net/thescience/>

Math: Analyzing Statistics

Source of information: <http://www.thenotebook.org/editions/2005/spring/15.pdf>

Look at the information in the document on Philadelphia School District statistics. In particular, focus on the attendance data OR the suspension data for these schools. As you look, consider the following questions:

1. Just the facts

As you look at the data, what observations do you make? Summarize them.

2. Your impressions/ interpretations

What pleases, frustrates, or surprises you? What questions arise about the data?

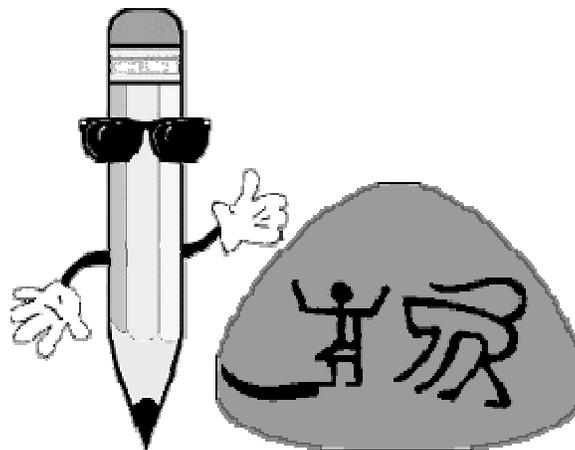
3. Solution seeking

What might be some reasons behind the data? What are some changes or solutions come to mind?

4. The solution

What specifically could or should be done to ensure change as a result of the review of this data?

(**Note:** any set of statistics may be used for this activity)



Connecting across Multiple Intelligences: Poetry Café

Poetry Café is a publishing and performance learning unit that uses poetry as a medium to tap into students' talents regardless of what kind of writing they prefer.

Facilitator: Samuel A. Reed, III, Summer Institute 1999, Beeber Middle School 6th Grade Literacy and Social Studies teacher

Purpose: Using poetry to support multiple intelligences and cooperative learning

Suggested Time Allotment: 45 minutes

Materials: Sample poetry forms/styles (see appendix)
Paper, pen/pencil

Annotated Bibliography / Resources

Teacher's Reading List and Resources

Burke, James (2002). *Tools of thought: Graphic organizers for your classroom*. Portsmouth, NH: Heinemann.

A book written by Jim Burke of Burlingame High School, California, is a must have for teachers using graphic organizers for English and Humanities content.

Gardner, Howard (1993). *Multiple intelligences: The theory in practice*. New York, NY: Basic Books, Perseus Books Group.

This publication provides the framework and theory behind Gardner's Multiple Intelligences pedagogy, which has had a great impact on how teachers view teaching and learning.

Behind the mask: Exploring culture through art and poetry. Retrieved April 4, 2006, from Read Write Think (IRA, NCTE) Web site: http://www.readwritethink.org/lessons/lesson_view.asp?id=395

This unit provides resources and instructional tools for teaching about masks, culture and poetry.

Jordan, June (1995). *Poetry for the people: A revolutionary blue print*. New York, NY: Routledge.

This book is designed for college instruction but is adaptable for middle school students.

Poetry out loud: National poetry recitation contest. Retrieved April 7, 2006, from National Endowment of the Arts and Poetry Foundation Web site:

<http://www.poetryoutloud.org/poems/audiocd.html>.

This website is a collaboration between the NEA and Poetry Foundation and offers resources to encourage students to learn about great poetry through memorization and performance.

Understanding and appreciating poetry: Afro-Americans and their poetry. Retrieved March 3, 2006, from Yale-New Haven Teacher's Institute Web site:

<http://www.cis.yale.edu/ynhti/curriculum/units/1987/3/87.03.04.x.html>.

This curriculum unit provides rationale and strategies for teaching Paul L. Dunbar's poetry to middle and high school students.

Students' and Classroom Resource

Angelou, Maya (1978). *Life doesn't frighten me*. New York, NY: Steward, Tabori & Chang. A wonderful picture book with painting by Jean Michel Basquiat. I often use this poem to teach recitation skills.

Bauer, Ellen. Hiding the mask. Retrieved April 7, 2006, from University of Alaska poetry contest grades 7-9 Web site: <http://litsite.alaska.edu/akwrites/1999/hiding.html>. This site is a part of the Alaska Writes program which promotes writing at the K-12 and college level. The poem, "Hiding in the Mask" found on this site was written by a middle school student. This poem offers an excellent model for students about themes related to masks.

Creech, Sharon (2001). *Love that dog*. New York, NY: Harper Collins. This novel is great read aloud . It's a story about a Jack, who discovers his writing voice through reading and writing poetry.

(2003). *Elements of Literature*. Austin, TX: Harcourt Brace and Company. This text book is aligned with the Philadelphia School District's Core Curricula; provides thematic learning units in literature and includes extensive art, poetry and drama references.

Nelson, Cary, Ed. (2000). Modern American poetry: Paul Laurence Dunbar. Retrieved April 7, 2006, http://www.english.uiuc.edu/maps/poets/a_f/dunbar/mask.htm. This online journal published by Oxford University Press, provides reviews and commentary of Dunbar's work. The site is more suitable for high school students, but can be adapted to middle school students.

Neverdal, Gier Emily Dickinson. Retrieved March 3, 2006, from English Poems Web site: <http://www.links4students.com/Poems/Emily%20Dickinson.htm> This site provides a brief biography and selected poems such as "I am Nobody" by Dickinson which students can read and analyze.

Nation Wide Learning. Retrieved April 7, 2006, from Student Tales Publishing Program Web site: http://www.studenttreasures.com/contact_us.htm This program motivates students to publish anthologies or individual books. Students can order reprints of a hardbound book of their poems and mask illustrations.

Carl Sandburg. Retrieved April 7, 2006, from Chicago Poems Web site: <http://carl-sandburg.com/mask.htm> A web site dedicated to Carl Sandburg – Chicago Poems. The poem "Mask" and an index of other Sandburg poems are available to download and print for students to read and analyze.



Description of Facilitation Process:

- Share background information on establishing a “*Poetry Café*” and its benefits for building on students’ interests and multiple intelligences.
- Read aloud selected poem and special selection from students’ classroom resource list such as *Life Doesn’t Frighten Me* by Maya Angelou or *Love That Dog* by Sharon Creech.
- Share the poetry forms/styles with the participants.
- Ask each participant to select a form/style as a guide to creating an original poem.
- Ask each participant to read their poem aloud to the group.
- In a large group, reflect on the impact of creating and sharing poetry and the implications for a *Poetry Café*.



Sample Poetry Forms/Styles

Poetic Form/ Term	Definition	Example/ Format
Acrostic	A poem in which the first letters of each line are aligned vertically to form a word.	Some one who marches to his own drum Always interested in my students' poems Married and happy most of the time
Auto- Bio- graphical	A personal descriptive poem which describes who the writer is.	I am _____ I am not _____ I like _____ I dislike _____ I laugh when _____ I cry when _____ I have _____ I have never _____ Someday I will _____
Typo- graphical	A concrete poem that forms a shape using words.	

W W w
 A a a
 T t t
 E e e
 R r r
 F f f
 A a a
 LL ll ll makes ripples ripples ripples
 Makes ripples ripples
 Ripples ripples ripple

Haiku A Japanese poetry form with three lines containing a seventeen-syllable pattern.

Line 1 – five syllables
 Line 2 – seven syllables
 Line 3 – five syllables

Cinquain A five-line poem with two, four, six, eight, and two syllables, respectively.

Line 1: Title (noun) 2 syllables
 Line 2: Description – 4 syllables
 Line 3: Action – 6 syllables
 Line 4: feeling phrase – 8 syllables
 Line 5: Rename Title – 2 syllables

Emotion

A feeling poem which uses similes and metaphors to describe an emotion.

Select an emotion (love, hate, sad, happy, etc.) and compose your own poem.

Love is the color of

It tastes like

It sounds like

It smells like

It looks like

It sounds like

It feels like

Limerick A rhyming and often silly verse poem making a pattern of lines one , two, and five rhyming together and lines three and four rhyming together.

Limerick rhyming pattern.

Line 1 –a- There once was a man

Line 2 –a- That I could not stand

Line 3 – b- He got on my nerves

Line 4 –b- So I cut him with a curve

Line 5-a- And sent him off to a far away land

(This was a dedication piece by one of my students to me)

Free Verse This poetry verse is free of strict rules of style and form. Writers can express feelings and thoughts without limitations of rules.

“I wish” poem is an example of a free verse that has no special form.

Use 5 lines beginning each with “I wish”.

Rappers often rely on this free style.

I wish...

I

wish_____

—

I

wish_____

—

I wish

I wish....

(you can repeat this pattern if you prefer.)

Literary and Rhetorical Analysis: Looking for Patterns

Facilitator: Kathleen Tait, Summer Institute 2001, J.R. Masterman Middle/High School, 6th grade science teacher

Purpose: To look at both literary and rhetorical analysis and identify any patterns between the two. The tools used to write and analyze rhetoric are the same used for literary analysis. These tools include figures of speech (metaphors, analogies, similes, etc.), organizational process (narrative, persuasive, compare/contrast, etc), and the additional tool of appeal (logical, ethical, emotional).

Suggested Time Allotment: 45 minutes

Materials: Chart paper and markers
Copies of Rev. Dr. Martin Luther King, Jr.'s speech, "I Have a Dream"
(see appendix)

References:

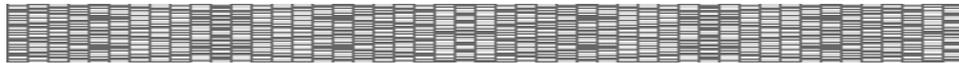
Birky, Beth Martin. Literature and writing essay resources: analyzing a passage. Retrieved August 15, 2006, from Gosh College English Department Web site: <http://goshen.edu/english/litanalysis.htm>

King, Jr., Martin Luther (August 28, 1963). The U.S. constitution on-line. Retrieved October 2006, from I Have a Dream Web site: <http://www.usconstitution.net/dream.html>

Jordan-Henley, Jennifer (October 2004). Literary analysis terms. Retrieved August 10, 2006, from Online Writing Lab of Roane State Community College Web site: <http://www.rsc.c.c.tn.us/owl&writingcenter/OWL/ElementsLit.html>

(2001). Tips for writing a literary analysis. Retrieved August 10, 2006, from Sierra College Writing Center Web site: http://lrc.sierra.c.c.ca.us/writing/literary_analysis.htm.

Tait, Kathleen, and Winston, Hannah (2004). Rhetorical analysis. Wachovia Academy for Teachers of English Bulk pack.



Description of Facilitation Process:

Common Definitions:

Literary analysis requires one to look critically at a piece of writing. Rhetorical analysis requires the participants to step back from the writing and through the literary tools mentioned above, analyze how the writer or speaker used these tools to persuade the reader or listener to his way of thinking. It is the art of using these tools in discourse. It is similar to the role of a political analyst who listens to a speech from a politician and describes how he/she used various techniques to persuade voters to believe his/her message and vote for him/her.

- Introduce the class to analysis by asking them to share in writing what they believe analysis entails. Give time to reflect individually on the definition of analysis through writing. Next, have participants share with a partner and lastly with the group. Use chart paper to record the thoughts and ideas of the participants.
- Share common definitions for analysis. Point out two types of analysis, literary and rhetorical that will be of interest to the group. Begin with the literary analysis, since this is the most commonly taught. Book reports are the simplest types of analysis. When analyzing a literary piece, participants should take a story element such as plot, characterization, or setting and look critically at how it affects the story.
- You may hand out an excerpt from Martin Luther King's speech, *I Have a Dream*; focus on the last lines where he uses a lot of repetition to drive home his message. It also creates an emotional reaction in the reader or listener, which may have been his intent. Have the participants find other tools used by Dr. King to appeal to his audience.
- Wrap-up. Look at the overall techniques used to perform a literary or rhetorical analysis. What do they have in common? How are they different? Have participants work in groups, using chart paper to record their observations and then share out their findings.
- Allow time for questions and concerns of the participants.



I HAVE A DREAM

Dr. Martin Luther King, Jr.

August 28, 1963

I am happy to join with you today in what will go down in history as the greatest demonstration for freedom in the history of our nation.

Five score years ago, a great American, in whose symbolic shadow we stand today, signed the Emancipation Proclamation. This momentous decree came as a great beacon light of hope to millions of Negro slaves who had been seared in the flames of withering injustice. It came as a joyous daybreak to end the long night of their captivity.

But one hundred years later, the Negro still is not free. One hundred years later, the life of the Negro is still sadly crippled by the manacles of segregation and the chains of discrimination. One hundred years later, the Negro lives on a lonely island of poverty in the midst of a vast ocean of material prosperity. One hundred years later, the Negro is still languishing in the corners of American society and finds himself an exile in his own land. So we have come here today to dramatize a shameful condition.

In a sense we have come to our nation's capital to cash a check. When the architects of our republic wrote the magnificent words of the Constitution and the Declaration of Independence, they were signing a promissory note to which every American was to fall heir. This note was a promise that all men, yes, black men as well as white men, would be guaranteed the unalienable rights of life, liberty, and the pursuit of happiness.

It is obvious today that America has defaulted on this promissory note insofar as her citizens of color are concerned. Instead of honoring this sacred obligation, America has given the Negro people a bad check, a check which has come back marked "insufficient

funds." But we refuse to believe that the bank of justice is bankrupt. We refuse to believe that there are insufficient funds in the great vaults of opportunity of this nation. So we have come to cash this check — a check that will give us upon demand the riches of freedom and the security of justice. We have also come to this hallowed spot to remind America of the fierce urgency of now. This is no time to engage in the luxury of cooling off or to take the tranquilizing drug of gradualism. Now is the time to make real the promises of democracy. Now is the time to rise from the dark and desolate valley of segregation to the sunlit path of racial justice. Now is the time to lift our nation from the quick sands of racial injustice to the solid rock of brotherhood. Now is the time to make justice a reality for all of God's children.

It would be fatal for the nation to overlook the urgency of the moment. This sweltering summer of the Negro's legitimate discontent will not pass until there is an invigorating autumn of freedom and equality. Nineteen sixty-three is not an end, but a beginning. Those who hope that the Negro needed to blow off steam and will now be content will have a rude awakening if the nation returns to business as usual. There will be neither rest nor tranquility in America until the Negro is granted his citizenship rights. The whirlwinds of revolt will continue to shake the foundations of our nation until the bright day of justice emerges.

But there is something that I must say to my people who stand on the warm threshold which leads into the palace of justice. In the process of gaining our rightful place we must not be guilty of wrongful deeds. Let us not seek to satisfy our thirst for freedom by drinking from the cup of bitterness and hatred.

We must forever conduct our struggle on the high plane of dignity and discipline. We must not allow our creative protest to degenerate into physical violence. Again and again we must rise to the majestic heights of meeting physical force with soul force. The marvelous new militancy which has engulfed the Negro community must not lead us to distrust of all white people, for many of our white brothers, as evidenced by their presence here today, have come to realize that their destiny is tied up with our destiny and their freedom is inextricably bound to our freedom. We cannot walk alone.

As we walk, we must make the pledge that we shall march ahead. We cannot turn back. There are those who are asking the devotees of civil rights, "When will you be satisfied?" We can never be satisfied as long as the Negro is the victim of the unspeakable horrors of police brutality. We can never be satisfied, as long as our bodies, heavy with the fatigue of travel, cannot gain lodging in the motels of the highways and the hotels of the cities. We can never be satisfied as long as a Negro in Mississippi cannot vote and a Negro in New York believes he has nothing for which to vote. No, no, we are not satisfied, and we will not be satisfied until justice rolls down like waters and righteousness like a mighty stream.

I am not unmindful that some of you have come here out of great trials and tribulations. Some of you have come fresh from narrow jail cells. Some of you have come from areas where your quest for freedom left you battered by the storms of persecution and

staggered by the winds of police brutality. You have been the veterans of creative suffering. Continue to work with the faith that unearned suffering is redemptive.

Go back to Mississippi, go back to Alabama, go back to South Carolina, go back to Georgia, go back to Louisiana, go back to the slums and ghettos of our northern cities, knowing that somehow this situation can and will be changed. Let us not wallow in the valley of despair.

I say to you today, my friends, so even though we face the difficulties of today and tomorrow, I still have a dream. It is a dream deeply rooted in the American dream.

I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident: that all men are created equal."

I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood.

I have a dream that one day even the state of Mississippi, a state sweltering with the heat of injustice, sweltering with the heat of oppression, will be transformed into an oasis of freedom and justice.

I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.

I have a dream today.

I have a dream that one day, down in Alabama, with its vicious racists, with its governor having his lips dripping with the words of interposition and nullification; one day right there in Alabama, little black boys and black girls will be able to join hands with little white boys and white girls as sisters and brothers.

I have a dream today.

I have a dream that one day every valley shall be exalted, every hill and mountain shall be made low, the rough places will be made plain, and the crooked places will be made straight, and the glory of the Lord shall be revealed, and all flesh shall see it together.

This is our hope. This is the faith that I go back to the South with. With this faith we will be able to hew out of the mountain of despair a stone of hope. With this faith we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood. With this faith we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we will be free one day.

This will be the day when all of God's children will be able to sing with a new meaning, "My country, 'tis of thee, sweet land of liberty, of thee I sing. Land where my fathers died, land of the pilgrim's pride, from every mountainside, let freedom ring."

And if America is to be a great nation this must become true. So let freedom ring from the prodigious hilltops of New Hampshire. Let freedom ring from the mighty mountains of New York. Let freedom ring from the heightening Alleghenies of Pennsylvania!

Let freedom ring from the snowcapped Rockies of Colorado!

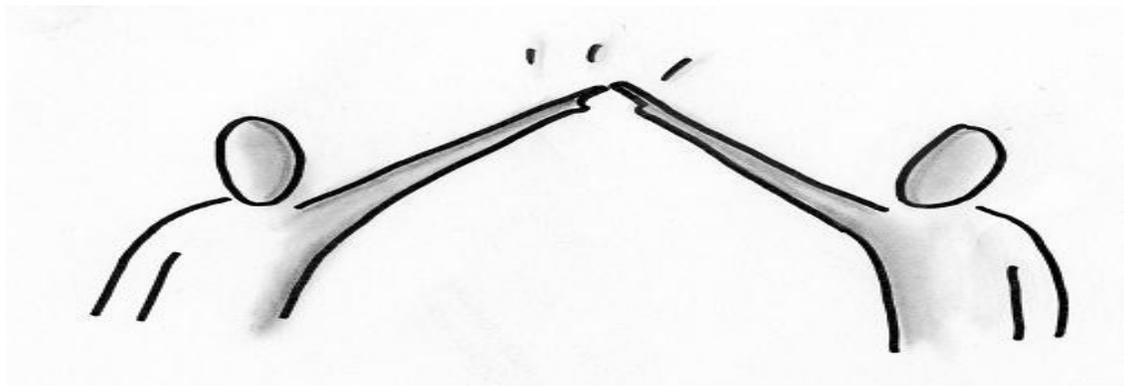
Let freedom ring from the curvaceous slopes of California!

But not only that; let freedom ring from Stone Mountain of Georgia!

Let freedom ring from Lookout Mountain of Tennessee!

Let freedom ring from every hill and molehill of Mississippi. From every mountainside, let freedom ring.

And when this happens, When we allow freedom to ring, when we let it ring from every village and every hamlet, from every state and every city, we will be able to speed up that day when all of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual, "Free at last! free at last! thank God Almighty, we are free at last!"



Using Poetry Café with Students

Samuel A. Reed, III

I have used poetry as a means to get students interested in writing and exploring their vast talents. For the past five years I have developed a learning unit called *Poetry Café*. I have been fortunate to see this unit evolve through sharing this concept with other teachers in the Philadelphia Writing Project, an affiliate of the National Writing Project Corporation, which provides services to teachers working in low- income communities. *Poetry Cafes* can be used in the classroom as a tool for teaching different learning styles. This creative venture creates an ambiance and learning experience that students will not soon forget. Through proper planning, organization and execution, I have seen *poetry cafes* that support multiple learning styles for students who really like poetry and those who don't.

Many students and teachers often view poetry with skepticism. I often hear in my classroom or the teachers' lounge, "I don't think like a poet- therefore, I can't write poetry." There also exist a writers' divide, those who enjoy creative writing, and those who relish in more concrete expository writing. Furthermore, there are a few students who do not like to write at all. My *poetry Café* is a publishing and performance venture that uses poetry as a medium to tap into students' talents regardless what kind of writing they prefer.

The concept of multiple intelligences was developed by Howard Gardner, a noted professor of education and learning at Harvard University. Gardner contends that students learn in at least 7-8 different ways. Therefore, I develop poetry and creative lessons around a variety of learning styles. These learning styles cater to: Verbal/ Linguistic Learners, Logical/Mathematical Learners, Visual/ Spatial Learners, Bodily/ Kinesthetic Learner, Musical / Rhythmic Learners, Interpersonal Learners and Intrapersonal Learners. My Poetry Cafés use all these learning styles during the writing and publishing of a poetry anthology and showcasing students' work at a live performance.

Setting the Stage:

Before students begin to write, publish or perform at the Poetry Café I gain students' interests and assess their intelligences. To spark their initial interests I introduce read aloud of selected poets, such as Maya Angelou, Nikki Giovanni, Gwendolyn Brooks, Shel Silverstein, and Langston Hughes. To elicit help from parents, a letter describing the program and requesting volunteer support and resources is sent home. Parents have assisted with sample poetry books, recruiting poets, typing and printing the final publication or supplying drinks, snacks and foods for the café. To link students with their skills and intelligences, a job application is completed. I then match each student with various duties in the production of the anthology and live performance. Parent-volunteers or other partner teachers assist in real life job interviews and students complete a job contract. This process takes some time, but I find it well worth the investment. Our Poetry Café becomes authentic and students are fully vested in its success. Poetry Cafés work well as cooperative learning and classroom management tools.

Job Descriptions and Multiple Intelligences:

For our publishing venture to be a success students must feel inspired and understand their duties and job descriptions. I share my own poetry, and provide mini-lessons on reading, writing and crafting various poetic forms, styles, devices and other creative writing tasks. After mini-lessons are complete, students focus on special assignments that may or may not directly involve writing poetry.

Cooperative and Individualized Lessons

Various steps in the production of the poetry anthology and the preparation of the *poetry café* are performed simultaneously. Students become very adept at multi-tasking and may work on two or more duties. During this time my class buzzes with enthusiasm and I allow for a degree of “organized chaos,” which sparks creativity and actually enables students to direct their own learning.

Each day, I include a mini-lesson involved in reading, discussing, analyzing, writing or crafting poetry. Each student is responsible for producing an individual poetry portfolio, based on the poetic forms and techniques explored during lessons. The lessons progress from concrete and accessible concepts to more difficult and abstract work.

I place students in groups of four-to-six to read, write and craft poems after the mini-lessons. I have used functional-based teams, based on skills and intelligences. For example, all the members of the illustrators, set-up, music team, etc. work in groups together. I have also used integrated teams with each member in a team having a variety of skills and intelligences. Each team has a music, illustrator, host, etc. working together. The integrated groups are most desirable. However, I find the functional groups are easier to control movement and management after the mini-lessons are complete.

Each student completes a portfolio that contains a cover page, with drawing, pictures or illustrations and a table of content. Students compose five to seven of their own poems, using at least five different poetry forms including an autobiographical poem on the last page and other styles such as Haiku, Acrostic Poems, Cinquain, Typographical Poem, Narrative Poem, Limerick Poem, or Free Verse. The poems and illustrations for our publication and poetry café performance are selected from individual portfolios by

the Readers, Writers and Illustrators. I spend a lot of time conferencing with teams of students. For example, I guide the music group in designing and conducting surveys, on the most popular poems, music genre and artists listened to by their peers and teachers. These results are charted, graphed and published in our publication. I also work with the music group to read poems selected by the Writers and Readers. I help the team select a music play list that matches the tone of the poems to be presented at the *poetry café* performance. The duties and responsibilities of all student members are listed on the job description chart, while samples of the types of poems and mini lessons are outlined on the poetry lesson plan chart.

Show Time

With support from students, coordinators and parent volunteers, a full-scale entertainment program is presented. A typical program starts with music, appetizers and poetic treats. Readers present short poems and self-portrait monologues. During intermission a larger menu of food and drinks are served, followed by music, interpretative dancing and deeper poetry and dramatic readings. To close the program I acknowledge students for their efforts. I spotlight the illustrators' artwork; the hosts fine hospitality, the set-up teams designs and layouts and praise students' for their dedication. I become so proud when I celebrate with parents, administrators and special guest poets, or speakers that I invite to encourage the students for their creative efforts.

It's a Wrap - Extension, Assessment and Evaluation

Throughout the *poetry café* students are actively involved in self-assessment and evaluation. Both students and I review the poetry café anthology and performance, which

should reflect students' understanding of various poetic forms, styles and devices. Each team evaluates its own efforts along with efforts of the teams, which with they worked closely. I use a rubric for students' individual poetry portfolios and evaluate them on completeness, creativity and proper use of poetic forms, styles and devices. Through anecdotal records and student surveys, I also evaluate my students' self-confidence and use of special talents and intelligences. When creative writing is planned, organized, taught and executed through a medium like *poetry cafes*, students are allowed to extend their talents beyond the task of reading, writing and crafting poems. I have learned a lot since I conducted my first *poetry café*. The biggest lesson I have learned is that poetry is a powerful tool that allows teachers and students to transform their special talents and intelligences into a tangible product and event that will not soon be forgotten.



Appendix Items

- 1. Job Descriptions (titles, description, intelligences)**
 - 2. Poetry Forms/ Styles**
 - 3. Poetry Café Portfolio Self and Peer Evaluation**
 - 4. Poetry Café Score Sheet**
 - 5. Poetry Café Project Sheet/ Rubric**
 - 6. Poetry Café Application**
-

Job Titles	Description of Duties	Intelligences
Illustrators	<ul style="list-style-type: none"> ❑ Decides which poems will be accompanied by artwork. ❑ Designs and composes art work for poetry display ❑ Selects artwork to be published in poetry magazine ❑ Works closely with writers and readers 	<i>Visual Learners</i> enjoy visual metaphors, illustrations and drawings
Readers/ Speakers	<ul style="list-style-type: none"> ❑ Selects poems and poets to read at poetry café program ❑ Practices reading and presenting for live performances ❑ Selects order of speakers and auditions the M.C. ❑ Works closely with writers and illustrators 	<i>Verbal Learners</i> enjoy reading poetry and drama dialogues
Writers	<ul style="list-style-type: none"> ❑ Edits and improves poems for style, clarity and creativity ❑ Helps poets add figurative language, similes, metaphors, etc. ❑ Selects a variety poems to be published in poetry magazine ❑ Edits other written materials for Poetry Café performance ❑ Works closely with readers and illustrators 	<i>Linguistic learners</i> enjoy writing poetry <i>Intrapersonal learners</i> can work alone and enjoy editing
Host and Promotion	<ul style="list-style-type: none"> ❑ Prepares and distributes subscription and invitation cards ❑ Makes budget and plans menu for <i>poetry café</i> performance ❑ Makes plans and caters for special guests ❑ Keeps order and maintain seating arrangement ❑ Works closely with set-up and music members 	<i>Interpersonal learners</i> work well in-groups and enjoy catering to others needs and feelings
Music And	<ul style="list-style-type: none"> ❑ Conducts music survey 	<i>Musical learners</i> enjoy

Sound Members	<ul style="list-style-type: none"> ❑ Selects and makes music play list ❑ Auditions and selects Dee jay and any rap or dance presentations ❑ Makes lists of all musical equipment ❑ Works closely with host and set up members 	<p>rhythm and creating sounds</p> <p><i>Kinesthetic learners</i> enjoy movement</p>
Set-up Members	<ul style="list-style-type: none"> ❑ Makes sketch layout of stage and café performance venue ❑ Determines and makes lists of all materials required ❑ Places poetry displays and decorations at <i>poetry café</i> ❑ Works closely with hosts and illustrators 	<p><i>Spatial learners</i> enjoy making layouts</p> <p><i>Logical learners</i> enjoy analyzing problems</p>
Co-ordinators	<ul style="list-style-type: none"> ❑ Works with all committees to make sure deadlines are set and made ❑ Encourages and praises all workers for completing assignments ❑ Assists senior coordinators (teacher) with special assignments 	<p><i>Interpersonal learners</i> are great leaders and motivators</p>
Senior Co-ordinator	<ul style="list-style-type: none"> ❑ Circulates , motivates, monitors and conferences with student –workers ❑ Evaluates workers, final magazine and poetry café performance 	<p><i>Teacher</i> supports all intelligences</p>

Sidebar: Poetry Forms/Styles

about 325 words

Poetry Café Portfolio Self and Peer Evaluation

Name of Poet _____

Title Of Poem _____

Type of Poem _____

Total Number of Stanza _____

Total Number of Lines _____

Now Re- Read the poem and place a check in the best boxes:

	<u>Very Powerful</u>	<u>I took Risk</u>	<u>I see some improvement</u>	<u>I will do better next time</u>
<u>content</u>				
<u>meaning</u>				
<u>honesty</u>				
<u>mood</u>				
<u>word choice/ verbs</u>				
<u>details</u>				
<u>use of senses</u>				
<u>title</u>				
<u>beginning</u>				
<u>middle</u>				
<u>end</u>				
<u>how poem sounds</u>				
<u>how poem looks on page</u>				

Final Comments / What things need revisions?

Poetry Cafe Extravaganza

Poet Score Sheet 2006

NAME OF PERFORMER _____ TITLE OF POEM _____

Contestant Number _____

Key 1= WEAK 2=FAIR 3=GOOD 4=EXCELLENT

Tone 1 2 3 4

Speed 1 2 3 4

Posture and Presence 1 2 3 4

Eye Contact 1 2 3 4

Delivery 1 2 3 4

Overall Performance 1 2 3 4

TOTAL _____ _____ _____ _____

FINAL SCORE _____

Notes (Optional)

POETRY CAFÉ PROJECT
POETRY & CREATIVE WRITING PORTOFOLIO

Each student must create a poetry portfolio, which will reflect the power of the written and spoken word.

Your Portfolio must have the following items:

Cover Page - 10 points

Title- Poetry Café - Your Name, Section, and teacher's name. Your cover must also have a design with drawings, illustrations or pictures that show the power of the written and spoken word.

Table of Content - 5 points

Seven Creative Poems - 70 points

Write your own original poems. At least seven poems must have different forms/ styles. (You can not write the same style poem for each poems. **Styles / Forms/ Types of Poems include:**

- **Acrostic Poem – A word poem in which the first letters of each line are aligned vertically to form a word.**
- **Diamonte Poem – A seven line diamond shape poem**
- **Bio Poem _ a descriptive poems that describes a famous or important person.**
- **Autobiographical Poem – A personal descriptive verse which describes who the write is.**
- **Typographical Poem - A concrete poem that makes a shape by using words.**
- **Haiku – A Japanese poetry form with three lines containing a seventeen syllable pattern (line 1 – five syllables, line 2 seven syllables, line 3 five syllables)**
- **Tanka – A Japanese poetry forms with five lines containing a twenty nine syllable pattern (line 1 – five syllables, line 2-seven syllables, line 3- five syllables, line 4- seven syllable line 5- five syllables**
- **Cinquain (A five line poem with two, four, six , eight and two syllables, respectively.**
- **Emotion Poem – A feeling poem using similes and metaphors to describe an emotion.**
- **Limerick Poem – A rhyming and often silly verse making a pattern of lines one, two and five rhyming together and lines three and four rhyming together.**
- **Narrative Poem – A poem that tells a story.**
- **Free Verse Poetry. This verse of poem is free of strict rules. Writers can express feelings and thoughts without limitations of rules. Rap lyrics often use this free style.**

Authors Bio page and Summary -15 points

Write a summary page about yourself (Age, schools attended, hobbies, etc.) and how you feel about poetry. Also select one of your poems you composed and write a brief review of the poem. Describe what the purpose of the poem, what makes it a good or not so good poem, and what type of poem it is.

Good luck...

Your Project is due _____. You Must Make Sure To Do The Following:

- **Your work must be typed or neatly written in black or blue ink (no cursive or fancy fonts).**
- **Make sure you revise and edit your work-**
 1. **Different Ideas should be separated into different lines or stanzas**
 2. **Each poem should have enough details. The writing should be creative, descriptive and the lines of the poems should flow and be varied.**
 3. **Check spelling, layout and shape of your poems**

This is graded project ;everybody will receive a grade for Reading and Writing. Every student who completes the project on time will be eligible for Poetry Café Prizes.

Students that turn in the project late will loose 5 points for each day it is late

Poetry Café Job Application

Please print clearly.

Name _____

Date of birth _____

Address _____

Phone Number _____

For Which Position(s) are you applying? (select 2)

- _____ Illustrators Coordinator / Committee Member
- _____ Readers - Speakers Coordinator / Committee Member
- _____ Writers Coordinator/ Committee Member
- _____ Hosts Coordinator/ Committee Member
- _____ Music & Sound Coordinator/ Committee Member
- _____ Set-up Coordinator/ Committee Member
- _____ Lead coordinators

Please describe your qualifications below. What makes you the best person for the job? (Please refer to job description before you begin.)

Professional Development Checklist

- Complete Archive
 - Names of the facilitators
 - Agenda/syllabus for each meeting date
 - A copy of hand-out materials or additional readings
 - Neatly folded and dated chart paper notes
 - Facilitator's notes (detailed agendas)
 - Completed reaction (reflection) sheets

- Completed registration forms for each participant (full social security number, full address with zip code)

- Sign-in or attendance sheets for all meeting dates

- Facilitator(s) reflection on the workshop/seminary

- For the NWP In-service form:
 - Name of program
 - Start and end date(s)
 - Type of program (study group, workshop, etc.)
 - Number of days and hours per day
 - Number of participants (teachers, administrators, pre-service teachers, etc.)
 - Number of Teacher Consultants (TCs) facilitating
 - Primary audience (district-wide, select schools, school, individual teachers)
 - Note if the program was part of a partnership
 - Note if the program was part of a state or regional initiative
 - List total number of planning hours

