

YOUNG CHICAGO AUTHORS

After-School Curriculum Guide

Table of Contents:

- Introduction: How to use this Curriculum Guide.....1
- Index of Warm-up Drills.....2
- Index of Theatre of the Oppressed Exercises.....7
- Group Piece Workshop.....10
- Tips on Building A Writing Workshop.....15
- Editing Tool.....16

Introduction: How to use this Curriculum Guide

Louder Than A Bomb creates a space for young people from various parts of our segregated city to come together and have a platform for self-expression. A larger goal for Louder Than A Bomb (in combination with our Residency Program) is to cultivate a culture of poetry and literacy in schools that lives with the students and teachers beyond the life of the festival. A guiding metaphor for this goal is the idea of creating an after school club culture similar to that of an athletics team. Every student is required to take physical education classes, and those students who develop a passion for athletics pursue it further by joining an athletic team. Likewise, every student should be introduced to poetry writing in the classroom, and those who want to pursue it further should have an opportunity to hone their craft and develop their skills in an after-school setting. This year we want to structure these after school club meetings similar to an athletics team practice, beginning with skill-building drills (writing warm-up exercises) and then moving on to the main writing workshop. Think of this document as a playbook of sorts, it includes a variety of exercises for you to choose from in constructing your weekly club meetings. It also includes guidelines for generating weekly writing prompts and creating group pieces.

Warm-Up Drills

These warm-up drills are intended to be quick 10-15 minute exercises done at the beginning of after school sessions. The emphasis in each of these activities is to generate as much writing as possible in a short period of time, without worrying about whether the writing is “good” or whether it makes perfect sense or whether the student is doing the exercise the “right way.” Encourage students to really let loose in these exercises and let the results surprise them.

| Exercise | Description & Instructions |
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| <p>Compound Rhyme</p> | <p>Key Terms: Compound rhymes (aka multisyllabic rhymes or “multies”) are rhymes that contain two or more syllables. Compound rhymes are used extensively in hip-hop.</p> <p>Instructions: Have students exchange notebooks with a partner. Ask students to think of a two-word phrase and write it down in their partner’s notebook. Encourage students to choose words with multiple syllables. Then in their own notebooks have students write down as many two-word compound rhymes as they can in 3 minutes. Encourage students to use slant rhymes in their responses, and practice one example as a group before beginning the activity. (Example: belly dancing / jelly lancing / deli fancy / chilly pansy / really manly / Philly candy). Next, have students exchange notebooks again and write a second two-word phrase in their partner’s notebook. This time, give students 5-7 minutes to write full lines ending with their compounded rhymes. Encourage students to write down as many rhymes as they can without worrying about whether or not the lines always make sense. Then have students share out their rhymes in a large group.</p> |
| <p>Rhyme the Word</p> | <p>Key Terms: Rhyme is the repetition of sounds in two or more words. Slant rhymes (aka half-rhymes) are rhymes in which either the vowels or the consonants of stressed syllables are identical, i.e. <i>eyes, light; years, yours</i>.</p> <p>Instructions: Have students exchange notebooks with a partner and write down a single word in their partner’s notebook. Then in their own notebooks, have students freewrite for 5 minutes as many lines as they can that end on a rhyme of that word. Encourage students to use slant rhymes in their responses, and practice one example as a group before beginning the activity. (Example: “blue” / My bedroom wall was always blue / I wish I was as tall as you / There was a tall bird that flew). Encourage students to write down as many rhymes as they can without worrying about whether or not the lines always make sense. Have students share out their rhymes in a large group.</p> |

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| <p>Acrostic Alliteration</p> | <p>Key Terms: Alliteration is the repetition of the same sounds or of the same kinds of sounds at the beginning of words. An acrostic poem</p> <p>Instructions: Choose a letter of the alphabet and have students write for 3 minutes using only words that begin with that letter. Then have students choose a word that is significant to them and write an acrostic poem with a stanza for each letter of their chosen word. . (Example: If the word is “Chicago,” the student will write a seven stanza poem with the first stanza only using words that begin with “c,” the second stanza only using words that begin with “h,” etc.) Students can choose to write their acrostic alliteration poem on their name, the city they live in, neighborhood, street names, colors they enjoy, foods they like, aspects of their identity they are proud of, etc.</p> <p>Alternatively, students can write a piece inspired by Blackalicious’ “Alphabet Aerobics,” in which they write one stanza for each letter of the alphabet.</p> <p>Resources: “Alphabet Aerobics” by Blackalicious http://www.youtube.com/watch?v=yQD34IW6eRw</p> |
| <p>Found Poem</p> | <p>Key Terms: Found poems take existing texts and refashion them, reorder them, and present them as poems. The literary equivalent of a collage, found poetry is often made from newspaper articles, street signs, graffiti, speeches, letters, or even other poems.</p> <p>Instructions: Bring in various text sources for students to choose from, i.e. magazine pages, newspaper articles, books, instruction manuals, etc. Have students choose a source material and create a poem using only words from said material. Alternatively, students can choose to use a black marker to blot out words on a given page and create a poem from the words left behind.</p> <p>Resources: “CATUI” by Jamila Woods from <i>The Truth About Dolls</i></p> |
| <p>Instagram Ekphrastic (or Postcard Ekphrastic)</p> | <p>Key Terms: An Ekphrastic poem is a poem inspired by a work of art.</p> <p>Instructions: Bring in a piece of visual artwork or a variety of representations of artwork for students to respond to. These could be photographs, paintings, sculptures, graffiti art, etc. Have students write a poem about the piece; describing it, addressing it, writing about what it reminds them of, etc.</p> <p>Resources: “The Chicago Picasso” by Gwendolyn Brooks, the book <i>To Repel Ghosts</i> by Kevin Young (Inspired by the work of Basquiat)</p> |
| <p>Anaphora Freewrite</p> | <p>Key Terms: Anaphora is a word or phrase repeated at the beginning of a line of poetry.</p> <p>Instructions: Choose an anaphora and have students write for 5 minutes starting with that phrase and repeating it throughout the piece. Examples include: I want to lift up..., Before I die..., I want to forget..., etc.</p> |
| <p>5 Sense Poem</p> | <p>Instructions: Have students make 5 lists: List everything you <i>heard</i> last night, list everything you <i>saw</i> last night, list everything you <i>touched/felt</i> last night, list everything you <i>tasted</i> last night, list everything you <i>smelled</i> last night. Then using only the words generated from these lists, have students create a sensory poem about what happened to</p> |

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| | them last night. |
| Random Word Poem | <p>Instructions: Have students sit circles of 3-5 students. Have students write down a random word on a blank page of their notebook. Then ask students to pass their notebooks around the circle, each student adding a word to each notebook, creating a list of words in each student’s notebook. Students should write the first word that pops into their head or a word associated with the last work written on the page. Have the students continue passing the notebooks around until every page has a list of ten words. Then ask students to write to create a ten line poem, using one of the words from the list in each line.</p> |
| Portrait Exercise | <p>Key Term: A portrait poem is a poem that gives a vivid sensory description of a person, place or object.</p> <p>Instructions: Bring in a variety of physical objects for students to choose from. These items could be completely random or they could be related somehow, i.e. a bunch of snacks from the corner store. Have students choose an object that stands out to them and write a portrait poem about it, using sensory details, telling what places/people/memories this object reminds them of, etc.</p> |
| Ghost Simile | <p>Key Terms: A ghost simile is a type of inverted simile invented by hip-hop artists (most recently popularized by Drake, Big Sean, and others) in which the comparison to a reference is made and the name of the reference is stated afterwards. Often the punch line of a ghost simile involves wordplay or some kind of unexpected twist. For example: ““When they see me on my high horse, polo.” Or “The story of my life is to get glory off the mics (Mikes), Quincy”</p> <p>Instructions: Introduce the idea of ghost similes and have students write as many as they can in 5 minutes. Encourage students to be creative and write about whatever topics they choose.</p> <p>Resources: http://www.xxlmag.com/news/bloggers/2010/07/the-new-style-of-simile-is-dope—idiot/</p> |
| Twitter Portraits | <p>Key Terms: Twitter is a format of social media in which users can post texts of 140 characters or less. Twitter Portraits are mini-poems on a specific topic consisting of no more than 140 characters.</p> <p>Instructions: Have students make a list of various things to do with their day: list all the foods you’ve eaten, all the modes of transportation you’ve used, all the people you’ve spoken to, etc. Then ask students to choose three things from their list and write a Twitter Portrait for each one. Have students tweet their poems and also share them with each other.</p> |
| Cracking the Egg | <p>Key Terms: Cracking the Egg is a phrase used to describe breaking open vague or abstract language and replacing it with specific details and images.</p> <p>Instructions: Have students make a list of all the emotions they have felt in the past 24 hours. Then have them choose one of those emotions and write a series of lists: what colors does this emotion make you think of? What objects? What foods? What smells? What sounds? What songs? What words? What body parts does it live in? What weather does it remind you of? etc. Then have students write a poem about this emotion using</p> |

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| | words generated by their lists, using as many specific details and images as possible. |
| Color Meditation | <p>Instructions: Have students choose a color and write a series of lists about that color: What foods are this color? What things you own are this color? What elements of nature are this color? What does this color remind you of? What rhymes with this color? etc. Have students write a poem about this color using items generated from their lists.</p> <p>Resources: The poems “Red” “White” and “Blues” by Kevin Coval, from <i>Everyday People</i></p> |
| Na-Na-Na-Na (Freestyle Warm-up) | <p>Key Terms: Freestyle is a style of rap, with or without instrumental beats, in which rap lyrics are improvised, i.e. performed with no previously composed lyrics, and "off the top of the head"</p> <p>Instructions: Have students sit in a circle in a large group. Student 1 starts by saying whatever line comes to their head, and then the entire group chants “Na-Na-Na, Na-Na, Na-Na, Na” together in rhythm. Then Student 2 says a line that rhymes with the end of Student 1’s line. The group chants again and then Student 2 picks it up, saying a line (starting a new rhyme scheme), and setting up the rhyme for the third person. The entire group chants again, and then Student 3 picks it up rhyming with Student 2, and then setting up a new rhyme for Student 4, etc. This continues around the circle until it gets back to Student 1, who finishes the game by rhyming with the last persons rhyme.</p> |
| One Word Poem | <p>Instructions: As a large group, have the class pick a subject to start with, i.e. Chicago, Englewood, Thanksgiving, Harold’s Chicken, etc. Then have students sit in small group circles of 4-5. Then ask students to go around the circle saying one word at a time, building a poem as a group. One person in the group should act as a scribe and write down what is said. After a few rounds of this, challenge students to continue going around the circle but without using certain words, i.e. “the” / “and” / “but” / etc. Afterwards ask students what they noticed about the activity.</p> |
| Mini-Persona Poem | <p>Key Terms: A persona poem is a poem written from the point of view of the object or person being written about.</p> <p>Instructions: Bring in various pictures of people, places, and things (also encourage students to bring in pictures of significant people, places, and things). Have students choose a picture and write for 10 minutes in the voice of that person, place, or thing.</p> |
| Autobiography of a Year | <p>Instructions: Have students choose a year or age that was significant to them, and have them write an autobiography poem about that year, with one line for each year of their life. Each line could correspond with a specific year of their life or the whole poem could be about a specific year.</p> <p>Resources: “13 Ways of Looking at 13” by Patricia Smith</p> |
| Economy Autobiography | <p>Instructions: Have students write an autobiography in exactly 24 words. Then have them cut it down to 12. Then have them cut it down to 6. Share aloud.</p> |
| Non-Sequitor | <p>Instructions: Have students write down a random phrase in a neighbor’s notebook. Have students riff off of this random phrase, not necessarily rhyming with it, but using word association to build a series of images that do not necessarily logically connect. This is a great exercise to practice freeing up your mind to allow unexpected imagery to develop.</p> <p>Resources: “Non Sequitor” by Idris Goodwin</p> |

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| | http://idrisgoodwin.bandcamp.com/track/non-sequitor |
| Trance Writing | Instructions: Have students write for 5 minutes with their eyes closed. As students are writing, play music and read parts of poetry or prose with heavy imagery. Tell students the only rule is that they cannot stop writing. If they ever feel stuck, they can pull a word from the words being read-aloud or use the music to inspire them. Afterwards ask students how they felt and what they noticed about that exercise. |

Theatre of the Oppressed Activities

The Theatre of the Oppressed describes theatrical forms that the Brazilian theatre practitioner Augusto Boal first elaborated in the 1960s, initially in Brazil and later in Europe. Boal was influenced by the work of the educator and theorist Paulo Freire. Boal's techniques use theatre as means of promoting social and political change. The following activities come from from Boal's *Theatre Games for Actors and Non-Actors*, and can be used in after school programs to get students comfortable performing in their bodies, and also build community among club-members. These games are especially useful for students interested in writing a choreopoem, a group piece featuring gestures and physical interaction between poets.

| Activity Name | Instructions |
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| Name & Gesture | The group stands in a circle. The leader begins by introducing themselves by their first name accompanied by a physical gesture. The whole group repeats the name and gesture. This process continues around the group until everyone has said their name and performed a gesture. This process is then repeated but this time without the person saying their name. Anyone who wishes takes a step forward, and the group says their name and performs that person's gesture. |
| Slow Motion | Have students line up and "race" in slow motion from one side of the room to the other. The winner is the last person home. Once the race has begun, the students should never stop moving and every movement should be executed as slowly as possible. 'Runners' should take the largest step forward they are capable of, on every stride. When one foot is being moved in front of the other, it must pass above knee-level. Another rule – both feet must never be on the ground at the same time. This exercise, which requires considerable equilibrium, stimulates all the muscles of the body. |
| Sound & Movement | All the students form a circle. One student goes into the middle of the circle and begins to make a sound and movement, trying hard to not do something that is seen in the 'everyday'. Everyone mimics that person, trying to get the sound and movement perfectly, at the same time as the leader. Then, still making their movement and sound, the leader approaches someone else in the circle and 'challenges' them to take their place. This new person moves into the middle, slowly changing the sound and movement to be their own. |
| Orchestra | Ask students to each come up with their own rhythmic sound, melody, or beat. A conductor in the center of the circle then begins to conduct the group, gesturing for people to join in and stop when they please. As such, each conductor gets to make his or her own piece of music. Everyone gets a chance to be a conductor. |
| Ritual Sound | Ask a group of students to vocalize the sound of a particular ritual (i.e., waking up in the morning, going home, working in a factory) while another group of students does movements in a way that corresponds to the noises in order to 'visualize' the elements. It doesn't have to be a literal interpretation of the |

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| | sound, just whatever the actors see fit. |
| Rhythm Machine | A student begins in the center of the circle and imagines that they are part of a big machine. They begin to do a mechanical movement as though they are in the machine, with a vocalized sound to go along with it. Everyone watches and listens in a circle around the machine. Then, another student goes to add on to the machine, becoming another mechanical apparatus with a vocalized sound. Then a second student. And then a third, eventually until everyone is a part of the machine. When everyone is a part of the machine the instructor asks for the first student to accelerate their rhythm. Since everyone is part of the same machine, they must all speed up and match the rhythm of the first actor. When the machine seems like it is about to combust, the instructor asks for the first actor to slow down and eventually come to a stop together. Slowly, everyone must work together and listen to each other to slow down and all collectively come to an ending place. |
| 1-2-3 Beats | The students get into pairs facing each other. Then they count to three out loud as fast as they can go (i.e., student one says ‘1,’ student two says ‘2’ student one says ‘3,’ student two says ‘1.’) Then, Student One does a rhythmic vocal sound and movement instead of saying ‘1’—that now takes the place of that number. Anytime that number comes up in the sequence, the students have to do that sound and movement instead. Then, the two is also replaced by a sound and motion devised by Student Two. Now, both the numbers ‘1’ and ‘2’ have sound and motions instead of numbers. Eventually, the ‘3’ is also replaced by a sound and motion. Once all pairs have completed this activity, ask students to share their duo “beats” out to the large group. |
| Complete the Image (w/ 2 people, 3 people) | <p>Ask a pair of students to shake hands. As they shake hands, ask students to “Freeze” in that image. Ask the watching group what possible means the image might carry: is it a business meeting, lovers parting forever, a drug deal, do they love each other, do they hate each other, etc.? Various possibilities are explored to show all the ‘meanings’ a single image can have.</p> <p>Everyone gets into pairs and starts with a frozen image of a handshake. One partner removes himself from the image, leaving the other with his hand extended. Now what is the story? Instead of saying what he thinks this new image means, the partner who has removed himself returns to the image and completes the image, thus showing what he sees as a possible meaning for it. He puts himself in a different position, with a different relationship to the partner with the outstretched hand, changing the meaning of the image, but conveying an idea, emotion, feeling – this is a dialogue of images. The partners take turns pulling out of the frozen image and then adding to it with a new complementary idea. This exercise can also be facilitated for groups of three as well.</p> |
| Complementary Activities | A student starts any movement, and the others try to discover what they are doing so that they can then engage in complementary activities. For example, the movements of a referee during a match are completed by the defending and attacking players; a priest saying mass is completed with the addition of an altar-boy and the priest’s congregation, etc. |

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| <p>Memory and Emotion: Remembering a Day in the Past</p> | <p>Each student gets a partner who will act as their “co-pilot.” “Pilot” students will sit side by side with their co-pilot to whom they will recount a day in their past (last week or twenty years ago) when something really important happened, something which made a profound impression on them, the memory of which provokes emotion, even today. Co-pilots should listen while at the same time creating an image of the events in their mind. The co-pilot should help the person to link the memory to the 5 senses by asking lots of questions related to sensory details. The co-pilot should try to create the same event in his own imagination, with the same details, the same emotion, and the same sensations – which will be different, of course, because they will be their own. Then have the students switch roles and here the other person’s story.</p> |
| <p>The Image of the Hour</p> | <p>Call out a time of day, and ask students to do whatever movements their bodies usually make at that particular time. Continue to run through different times, different occasions, and significant dates – for example: 6am, 3:30pm, Election Day, birthday celebration, funeral, etc.</p> |

How-to Write A Group Piece

Define Group Poems: A group poem is a poem that utilizes multiple voices and bodies to collectively tell a story. A successful group poem takes advantage of having multiple voices and physical bodies on stage at the same time, whether it be by expressing various points-of-view, layering multiple voices at one time, etc.

Watch Example Group Poems: As a group, have students watch example group poems and have them discuss: things they liked or didn't like, what they thought worked well for the piece and what they thought didn't. Then have students discuss the structural elements and themes of each poem using the discussion questions below.

Discussion Questions

- What is the topic of this poem?
Discuss the story of the piece. What is it about? What was it inspired by? What is the driving force or motivation behind this poem?
- Who are the speakers/characters? Are there multiple sides of the story?
Discuss the points-of-view present in the poem. Is the poem written from multiple perspectives? Are the speakers using persona or speaking for themselves? Do the poets change point-of-view during the piece?
- What is the poem's thesis?
Discuss the moral of the poem. What are the poets trying to get the audience to think/do/feel? What point is the poem trying to make? How does the poem's thesis relate to the topic of the piece?
- How did this group utilize their group members creatively or effectively?
Discuss what makes this poem a group piece. How do the poets use multiple voices to more effectively tell the story? How do the poets use gesture and choreography to more effectively tell the story? What other ways do poets use their members to creatively engage their audience?

- “How to Save a Monster” by Whitney Young MHS (LTAB Finals 2012)

Prescription Poem: A poem informing the audience about an issue or problem and instructing them on how to find a solution to the problem or view the issue in a new way.

Discussion Questions

- What is the topic of this poem?
Child abuse, pedophilia, and the impact of trauma on families
- Who are the speakers/characters? Are there multiple sides of the story?
A convicted pedophile, mother of a convicted pedophile, victim/child, and the victim’s mother
- What is the poem’s thesis?
Pedophiles are not monsters and they should be treated as human beings
- How did this group utilize their group members creatively or effectively?
Each person plays a different character, allowing the poets to effectively express the various perspectives of the issue

Key Terms

- Epigraph: A quotation or statistic stated at the beginning of a piece to give context for the poem
- Persona: Writing that takes on the identity of a character other than the poet’s own point-of-view
- The Turn: The revelation of the poem’s thesis, which usually involves a change in the group dynamic (i.e. a switch to speaking in unison, or a switch from persona to narrative voice)

- “What Black People Say to Racist Republicans” by Team Englewood (LTAB 2012)

Response Poem: A poem directly responding to a point-of-view, quote, or decision that you disagree with and/or find offensive.

Discussion Questions

- What is the topic of this poem?
Stereotypes about Black people perpetuated by racist Republicans
- Who are the speakers/characters? Are there multiple sides of the story?
Multiple speakers expressing their individual experiences, culminated in a united voice speaking out against racism and stereotypes
- What is the poem’s thesis?
Republicans are proliferating negative and inaccurate images of Black people; Black people should not be reduced to stereotypes and statistics
- How did this group utilize their group members creatively or effectively?
In the first half of the poem, the poets overlapped their voices to increase the energy of the piece and communicate a lot of information quickly. In the second half of the poem, the poets united their voices to make their point more powerfully than an individual poet could

- “The L Train” by Urban Prep Career Academy (LTAB 2013)

Where I’m From Poem: A poem painting a picture of your neighborhood or home environment, providing vivid description of its appearance, regular characters, and common events. Where I’m From poems also often point out local issues and challenges of living in a particular place.

Discussion Questions

- What is the topic of this poem?
The segregation of Chicago, Chicago is segregated by train line colors; each side of the city has its own personality and faces its own challenges
- Who are the speakers/characters? Are there multiple sides of the story?
There are representatives from various Chicago neighborhoods, each giving their perspective of what it’s like to live there
- What is the poem’s thesis?
Segregation has negative effect on the city, particularly on those living South and West Sides of the city
- How did this group utilize their group members creatively or effectively?
This group used choreography very effectively to accentuate the words and images in their piece

Key Terms

- Frame: Using a specific setting or situation as a context or metaphor for a particular subject. Frames are helpful tools because they provide useful structure for writing group poems. For example, this piece used CTA train stops as a frame for writing about segregation, shouting out various train stops to indicate a change in narrative perspective. Frames also help hook the audience into the poem by providing a concrete point of reference for the poems’ thesis.

Other resources:

- “Humboldt Park” by Team Albizu Campos High School (LTAB 2013)
- “Where I’m From” by Manley Career Academy

- “The Commute” by Northside College Prep (LTAB 2012)

Portrait Poem: A portrait poem is a poem that chooses a specific place, person, or thing and provides a vivid, thorough description of all aspects of the topic.

Ode Poem: An ode poem is a poem of praise to a particular subject, often taking an ordinary object and elevating it to something holy and worthy of praise.

Discussion Questions

- What is the topic of this poem?
The Chicago L train
- Who are the speakers/characters? Are there multiple sides of the story?

The speakers are common commuters on the CTA trains

- What is the poem's thesis?
The CTA trains are an integral part of Chicago daily life, and although there are negative aspects of riding the trains, the trains are also beautiful and sacred because they unite people from different walks of life in a common experience
- How did this group utilize their group members creatively or effectively?
This group also used choreography very effectively to establish the setting of the piece

- “Dying by the Hour” by Oak Park River Forrest (LTAB 2010)

Discussion Questions

- What is the topic of this poem?
The health system and how its problems affect families
- Who are the speakers/characters? Are there multiple sides of the story?
The speakers are family members of sick or injured people who have been failed by the poor health system
- What is the poem's thesis?
Our current health system is mistreating its patients
- How did this group utilize their group members creatively or effectively?
This group used rhythm and singing throughout the piece to provide support for the words

Key Terms

- Hook: A catchy repeated word, phrase, or series of sounds used to emphasize the main idea of the piece.

Brainstorm Ideas: After students have learned about different kinds of group pieces and seen some examples, have them brainstorm their own ideas. Pinpoint some specific subject ideas that students would be interested in writing about together. Here are a few ideas on how to get the juices flowing:

- Bring in newspaper stories & articles on current events and have students discuss issues they are most passionate about
- Survey students asking them: What are your favorite subjects or issues to write about? What subjects or issues have you wanted to write about lately? Make a large list on the board or create a word cloud of students' favorite subjects, then choose the most popular responses and brainstorm poem ideas about those topics.
- Read around some of students' favorite individual pieces that they feel could become a group piece. Ask students to listen to each other's poems and take note any poem that interests them.

Small Group Freewrite: Eventually begin to have students narrow down their list to 5 ideas for specific topics for group pieces (more or less depending on the size of your group). Then have students split into small groups based on where their interests lie. Once in their small groups, have students freewrite for 10 minutes on their chosen topic. Depending on the group, you may want help guide the freewrite in some way, i.e. suggesting an anaphora or ghost line.

Small Group Read Around & Brainstorm on Structure Ideas: Have students share what they wrote in small groups. Have them discuss what things they liked about each person's piece. Also have them discuss what their thesis or main point of the poem might be. Will there be different points-of-view expressed in the piece? What story will the poem tell? Will the poem have a hook or repeated phrase that unifies the piece?

Small Group Work to Write a Rough Draft: After discussing the structure of the piece, have students write again to create a rough draft of their piece to share with the larger group.

Discuss Group Piece Structure Ideas/Tools as a Large Group: In a large group read-around, have students give each other feedback on the pieces and say what they liked/didn't like, ask any questions they have after hearing the piece, and give any suggestions for ways to make it stronger.

Building Writing Workshops

Tools:

- Lists & Freewrites (framing the prompt)
- Poem pairing (giving students a way in)
- Anaphora or Ghost Line from the sample poem

Resources:

- Poems from the In-School Curriculum
 - Expand Section Activities
 - Additional Sources & Texts
- newcanon.wordpress.com
 - Check the Method Workshops: Posted weekly on newcanon.wordpress.com (starting Dec. 1)
 - Database of poems & songs that YCA teaching artists regularly build workshops around

Editing Tool: Metaphor/Simile Building Chart

Editing Exercise

Give students a handout with list of

- **5-sense word adjectives**
(<http://www.perucsd.org/claundree/sensory%20word%20list.pdf>)
- **abstract nouns** (things that you can't touch), compile a list of abstractions you have noticed them using in their poems. You could also put together a list of commonly used emotions.

Have students fill out a chart like the one below, starting with the abstract noun of their choice

| Abstract Noun | Concrete Noun Associated with Abstract Noun | Adjective (5 sense word) | Concrete Noun inspired by the Adjective | Example Lines |
|----------------------|--|---------------------------------|--|--------------------------------------|
| anger | throat | screeching | tire | "Dad's throat was a screeching tire" |
| happiness | smile | glistening | river | "my smile is a glistening river" |
| love | heart | prickly | cactus | "the prickly cactus in my chest" |
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